

July 22, 1953.

Miss Marjorie Abrams,
Program Content Specialist,
WOI-TV,
Ames, Iowa.

Dear Miss Abrams:

Your telegram was forwarded to me at my
summer home at Eden Hill Road, Newtown,
Connecticut.

Naturally, I do not have the previous cor-
respondence, so would appreciate a copy
of the letter addressed here at your ear-
liest convenience.

Sincerely yours,

egh:k.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Baur

Hadlyme, Conn.
July 27, 1953.

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Conn.

Dear Edith:

What a wonderful lunch and what a very pleasant interlude in our trip! We both enjoyed ourselves thoroughly.

Here is the revised ms. Would you be good enough to return this marked-up carbon to me, as well as a copy of the new version, when your lady is through typing it.

I have cut a great deal towards the end. I have marked several long passages "Omit if necessary." These can all be dropped or you can leave in one or two, as you prefer. Either way it will read all right and I don't feel strongly about them. But I would like to keep everything else if possible.

I have put little X's in the margin wherever I have made other changes so you can spot them easily.

About the headings. I have outgelled my brains for catchier ones but am not sure that they are much of an improvement. I have pencilled them in - sometimes more than one - above the existing headings, and you can decide which you like best. If you have any ideas yourself, let me know.

I do not know what quotation you had in mind from The Horse's Mouth, so have not added it. Why don't you work it in where you think it should go and just let me see it in the typed copy.

Again our thanks for a very pleasant visit.

Yours sincerely,

Jack

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.



BORIS MIRSKI • ART GALLERY

166 NEWBURY STREET • BOSTON 16 • MASSACHUSETTS • PHONE COMMONWEALTH 6-5894

July 6, 1953

Dear Edith,

In reference to your letter of June 15 concerning the Zerba, Siporin and Shahn I would like to tell you of the disposition of the pictures in question. Zerba's "Silver Crown" was shipped to you via Boston Truck with 5 other Zerbas on March 31, 1953. Shahn's "Silent Music" was sold the other day and a check for this is enclosed. The Siporin pictures work out this way: "Saturday Night" with "Promenade" was sent to you by Boston Truck on December 19, 1952 for his show in Cleveland. "Mother and Daughter" and "Classic Landscape with Figures" were taken by Siporin from this gallery for personal use.

Either Wednesday or Thursday of this week Alan Fink will be in New York and will deliver to you the several Americana items belonging to you along with the others that you may wish to acquire. Prices are marked in each place.

Thanks again and again for the wonderful Jack Levine.
I am,

Faithfully yours,

THOMPSON, WALKER, SMITH & SHANNON
ATTORNEYS AT LAW

July 17, 1953

F. B. WALKER
B. V. THOMPSON
HUGH B. SMITH
ODDEN K. SHANNON
KILLOUGH K. SMITH, JR.
PAUL C. COOK
RICHARD T. CHURCHILL

W. T. WAGGONER BUILDING
FORT WORTH 2, TEXAS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Downtown Gallery
32 East 51st Street
New York City, New York

Attention: Mr. Charles Allen

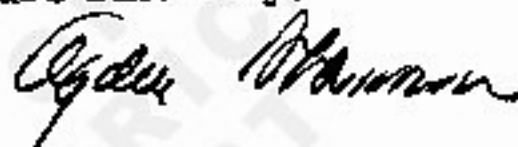
Gentlemen:

Mrs. Shannon wishes me to advise you of her desire to keep Ben Shahn's "Phoenix", which you were kind enough to send down on approval some time ago. She is inclined at the moment to return Millman's "Leaping Bug", but if satisfactory, she would like to keep it a few days longer until our son, in whose room it would be hung, returns to the city and has an opportunity to express his opinion.

I should say, therefore, that within a week we shall have made our final decision and will advise you accordingly.

Thanking you for your courtesies, I am

Yours sincerely,



OKS:gh

July ninth,
1 9 5 3

Mrs. Elizabeth Navas,
316 East 66th Street,
New York, N. Y.

Dear Elizabeth;

Lawrence phoned me for permission to deliver the Marin to you and I am glad he is not taking any more upon himself. I am so afraid that he will start running the gallery officially in my absence and will create some confusion.

Writing to you officially - I shall be glad to keep the Kuniyoshi "Black Stove" for you at the original price of \$3,000. Sara consented to this arrangement.

Also officially, I am holding the fighting cock weather-vane, the horse, and the velvet painting, but I still feel that you should see the originals of these with alternatives before you make your final decision. I promise to hold those that you selected, in the event that these remain your first choice, but I do prefer to give you a wider assortment in relation to the new idea that you have and so - officially -

Sincerely yours,

egh-k.

THE SYRACUSE MUSEUM OF FINE ARTS

SYRACUSE 3. N. Y.

July 10, 1953

ANNA WETHERILL OLNSTED
DIRECTOR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

The definite dates for our Abstract Art Exhibition, assembled with the co-operation of Dr. Andrew C. Ritchie are from October 15th thru November 8th.

As soon as Dr. Ritchie returns from Europe we will complete arrangements for the exhibition.

If this finds you in town, could you furnish us with photos of the Marin oil "Lower Manhattan 1931", "From a Bridge" by Crawford and "Suspended Discs" by Morris?

Thanking you,

Sincerely yours,

Anna W. Olmsted
Director

Mrs. Edith G. Halpert, Director
Downtown Gallery
32 East 51st St.
New York, N. Y.

AWO:FH

along with you, and as
they are excellent packers.

We are in the midst of
it now, re-tying two boxes
chaining out, packing up and
off we go on the Okefjord, July
2nd. We shall be in N.Y.
at Staten Island for the 22nd

and if you are in N.Y.
I would like to have my
husband meet you so he can
thank you in person.

~~And later~~, I hope to find
out later about how many and to
artists so we can talk about
the reactions towards our pictures when
you meet them. I hope we will
be in Norway. Sincerely, Alice Stang.

7-26-53

Dear Edith,

Have been trying
to get in touch with you
several times, and all I
get is that you are not
in.

Would you please let
me know what happened
to mother. For the longest
time, I received no answer
to the door bell and now
there are strangers living
there.

Do you think you
are kind doing this
without letting me know?
After all I believe I saw
her more often than

MRS. J. WATSON WEBB
SHELBOURNE, VERMONT

Dear Edith,

Is there anything left of you. IOI here yesterday. I am better but not up to much as yet. Thought you would like this list of Trustees and Members. Arthur Healey is crazy over Young Blake. Mrs. Hoppin was here over the week end she is quite a dynamo all right. They stayed at the Inn but had to go to Lenox for his first wife's funeral. Do drop me a line when you can. Hope you are not mad with me. Have not heard from you in ages.

Devotedly ,

July 19th.

[1953]

Electra

Reread your letter what paintings should I take out?

July fifteenth,
1 9 5 3

FROM NEW YORK

UNRECORDED - CONFIDENTIAL

Mr. Lawrence A. Fleischman,
19480 Burlington Drive,
Detroit 3, Michigan.

Dear Larry:

We are about even - what with my not sending you a wire on your birthday and you not stopping off to see me en route to New Jersey.

Nothing pleases me more than your statement that you have redecorated the dining room. It was such a handsome room and, without the paper decorations, should make a superb background for the Marin collection. I am delighted that Richardson is enthusiastic about the "STONE CUTTER" because I, too, consider it one of Levine's outstanding paintings. There is going to be a big "business" about this young artist next fall and no doubt Goodrich has already written to you asking for the loan of this painting, which will be included in the large retrospective to be held in the new Whitney Museum on 54th Street.

Much as I would adore seeing your whole collection simultaneously, this is a very bad time for me to plan any trips. You will shortly hear a detailed account of the new plans, but I shall merely give you a brief outline so that you may be among the first to know and be discreet about the "secret".

After twenty-seven years of running an art gallery, I discovered that I was bogged down with clerical detail to a degree where any creative thinking was an effort. The American art field has really become big business in recent years and involves - unfortunately - a fabulous amount of routine, conversation, etc., which, in turn, make it impossible to carry out the bigger plans now most timely. Thus, I conquered my sentimentality and decided on a logical division in gallery activity.

As of September eighth, there will be two galleries for the thirty-five Downtown Gallery artists. I shall remain in the present quarters, which will be dolled up so that everyone will have to bow deeply before entering the louvered doors. I shall retain the ten artists who were associated with the gallery before 1930, namely: Davis, Dove, Karfiol, Kuniyoshi, Marin, O'Keeffe, Shahn, Sheeler,

not to publishing information regarding sales transactions; researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FRIGHTFUL ABOCESS IN MY JAW WHICH COULDN'T BE DRAINED WITHOUT REMOVING A PERFECTLY GOOD TOOTH. THE INFECTION WAS THE WORST I HAVE EVER HAD, BUT WE GOT THROUGH THE ANNUAL MEETING AND THE THREE-GENERATION PARTY. TALKING OF THAT, I DO WANT TO THANK YOU FOR THE WONDERFUL WIRE YOU SENT ME. YOU NEVER FORGET ME! WE HAD 396 ON THE BOAT FOR DINNER.

WATSON, JR. WAS BITTERLY DISAPPOINTED THAT HE HAD NO WORD FROM YOU ABOUT LUNCHEON, AS HE KEPT IT OPEN TO THE LAST MINUTE.

I HAD A LETTER FROM MR. D'HARONCOURT'S SECRETARY SAYING HE WAS AWAY IN MEXICO AND WOULDN'T BE ABLE TO COME UNTIL POSSIBLY IN THE FALL. I AM STILL HOPING THAT YOU AND HE CAN COME UP IN SEPTEMBER OR EARLY OCTOBER.

THE BUILDINGS THAT YOU SPEAK OF ON THE PLAN - FIRST IN LINE, WEST OF ROUTE 7 IS THE VARIETY UNIT. THIS CONTAINS THE DIFFERENT EXHIBITS; IN THE SAME BUILDING IS THE COUNTRY STORE AND A CANDY STORE. THEREFORE, THE HAT & FRAGRANCE WITH THE QUILTS IS THE SECOND BUILDING. THE SHAKER SHED HAS THE TOOL COLLECTION ON THE SECOND FLOOR. THE BIG HORSESHOE BARN CONTAINS VEHICLES, SUCH AS CARRIAGES AND SLEIGHS, ETC. THE MEETING HOUSE AND THE LIGHT HOUSE WILL NOT BE OPEN UNTIL SPRING. THE COUNTRY STORE, WHICH WILL BE MOVED TO THE YELLOW POST OFFICE BUILDING NEAR THE PARKING SPACE WILL NOT BE OPEN UNTIL NEXT YEAR. OUR ATTENDANCE HAS JUMPED VERY MUCH THIS WEEK - UP TO 300 PEOPLE IN ONE DAY - TOTAL VISITORS LAST WEEK, 1,576. I MYSELF AM HAVING SEVERAL IDEAS ABOUT THE GROUND PLAN AND HOPE TO BE ABLE TO WORK WITH DUNCAN THE END OF THIS WEEK WHEN MY BRAIN OLEARNS A BIT MORE.

I DID MEET MR. AND MRS. QUENT, ALTHOUGH I COULDN'T VISIT WITH THEM, AS IT WAS THE DAY I HAD MY JAW LANCED. I WAS A WRECK. THEY BOTH SEEMED SO NICE AND WERE VERY PLEASED WITH THE MUSEUM - IN

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 1963

To: THE DOWNTOWN GALLERY
From: Carroll Clear

I hereby authorize The Downtown Gallery to transfer all my consigned paintings and prints to The Alan Gallery, which agrees to act as my agent after July 31st, 1963, on a consignment basis of 35% commission on sales.

Signed Carroll Clear
Carroll Clear

July 15, 1953

Schedule of Fine Arts - Downtown Gallery, 32 E. 51st St., N.Y.C.

being loaned to L. Corrin Strong

1. John Marin - "Movement #1 - Boat Series"	\$ 3,000.00
2. Georgia O'Keeffe - "Cebolla Church"	4,000.00
3. Jacob Lawrence - "Piano"	750.00
4. Charles Sheeler - "Wind, Sea and Sail"	4,000.00
5. Yasuo Kuniyoshi - "Farmer's Daughter and Three Cows"	600.00
6. Charles Demuth - "Poppies"	5,000.00
7. Lydia Ritter - "Mourning Picture, Mary and John Ritter"	750.00
8. Anonymous - "Adah Salisbury and Martha Rich"	1,500.00
9. Anonymous - "August Still Life"	350.00
10. Anonymous - "Formal Rooster"	1,000.00
11. Anonymous - "Bust of Indian"	600.00
12. Sculpture - William Zorach - "Sleeping Dalmatian"	1,200.00
	<hr/>
TOTAL:-	\$22,750.00

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

apt, Rhineland 4-5619, on Wed AM about
9:30. I'm sure I'll be "awake" and clicking
on 2½ cylinders by then after all my
dramamine and secanol that I will have
taken for the night before.

Or if you'd prefer drop me a line
to 740 Park Ave. and mark it "HOLD" and
I'll get it upon my arrival.

And so until next week,
"the unemployed motion picture would-be-
director,

A.C.C. d

Mrs. J. Watson Webb,

- 2 -

July 24, 1953.

seems or collectors become competitors unwittingly. This occurred in relation to the Garbisches, who went directly to the little dealers private homes, etc., overlooking the legitimate middle man - with the result that the prices for paintings leaped to such high figures that even the Garbisches couldn't afford to buy and many of the small dealers were wiped out. This was not intentional and I am not criticizing them for this, but the results were unfortunate for everybody concerned. I have just bought a watercolor portrait at a figure that is staggering, but I had no other alternative because ^{prices} have jumped so.

This is what I meant in writing to you, with the hope that you would refer the sellers to me so that they would not go out of the regular routine and the prices could be kept normal without affecting your collection in any way, as I would certainly re-refer the objects to you, probably at a lower price than you would have to pay, plus the 10%, and if the smaller dealers and private people were advised that they had to clear through me, the normal routine would continue to everybody's advantage. However, if you don't see eye to eye with me on this - just forget the whole thing.

As I read your letter, I was simply appalled at the number of visitors you had on the boat. How can you do it? However, I am comforted by the fact that all your big social events are ended and that you can get a bit of rest.

Many thanks for giving me the additional information regarding the ground plans. I did have all the data right for Rene d'Harnancourt, but wanted to make absolutely sure. I also hope that he can come up in September, although I am sure you will have made many adjustments by that time. Are you pleased with the additional attendance? Have you enough people acting as guards, as well as guides, so that no one walks off with souvenirs. This is always a danger when large groups are escorted.

It must have been very gratifying to you to have the reaction of Mr. and Mrs. Quint. From all accounts, LBS is delighted with the response to the article and will, no doubt, come through again in the next few years.

Just as I got back from a contemporary art trip in Woodstock, N. Y., I got word that your son, Watson, would be in New York the following day at 4:30. It was impossible for me to make the round trip, as there are no return trains after 5:30. Thus, once again, I am dreadfully disappointed - particularly so, since I could not even reach him on the telephone, but I shall write him as soon as I formulate more definite ideas about the movie and TV plan. I have so much on my mind at present that it is just as well. Being an old sentimentalist, I get moments of depression about the change in my organization, but when the season starts I shall probably get over it and feel even more convinced that that is what I wanted to do for many years and that it is the best possible thing for all the artists involved.

Affectionately,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July sixteenth,
1 9 5 3

Mr. Carroll Clear,
653 South Belvedere.
Memphis, Tennessee.

Dear Mr. Clear:

I am enclosing a check to cover the guarantee, plus some additional paintings which I decided to purchase for my own collection - and not for re-sale.

I also forgot to enclose an authorization to me to transfer the remaining stock to the Alan Gallery, Inc. This is now enclosed. Will you be good enough to sign two copies so that I may retain one and transfer one to Charles Alan with the paintings.

Do let me know what you have been doing, as I am sincerely interested in your career.

Sincerely yours,

egh-k.
encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. and Mrs. Milton Lowenthal,

- 2 -

July 22, 1953.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

throughout the country, converting the rockbound collectors of foreign art to American paintings and sculpture. This added challenge will serve as a great stimulant to me and the energy I save in eliminating the tremendous clerical detail which bogged me down in the last few years can be expended more fruitfully in this new activity. I feel that I can make a much better contribution to American art in general through this program and sincerely hope that you agree with me.

If you have a moment, I should love to get your reaction - as I am still a little rocky emotionally.

And so, to American art, AUSA!

Affectionately,

egh-k.

Since the original conversation, the general program has been changed considerably. There are very few more, but I shall not go into details. The second thing that is this: I shall try to get a list of names of the artists who have been associated with the gallery since 1930 or earlier - Davis, Howe, Jackson, Kuykendall, Lavin, O'Keefe, Stein, Wheeler, Spencer, etc. I have been the willing list on all the necessary information to start the new endeavor in July, which I will call the "New Gallery, Inc." and which will be located at 32 East 65th Street. I shall not be a consultant to the gallery and you will appear on the stationery and catalogs as that the public will not get any idea that my interest in these artists has abated in any way.

The program will be very and the director will remain in the present location, which will be helped up extensively to give an appropriate setting to the old masters in American art. I shall also bring back the folk art, the income from which will help me to carry out some additional projects - such as publishing, movies, etc. As I have mentioned to a number of my friends, what I really want to do is devote into a permanent beacon of the art world and travel

superb examples of American
Art of the 19th and 20th centuries
then to the home of the American
and the world's great museums
is an effort to acquaint the
European and Scandinavian
with the better side of American
life.

Thank you also for the details
description of the artist. This
will be very useful.

I have asked an insurance
broker, V. Blane de Sibour to
draw up a Fine Arts Policy
to cover your things valuation
along with those of the Museum
of Modern Art. I am sure
of some kind of insurance of
this. It will cover your things.

The Saint Paul Gallery and School of Art

476 SUMMIT AVENUE • SAINT PAUL 2, MINNESOTA • DALE 9631

July 21, 1953

Mr. John S. Newberry, Jr.
c/o Guaranty Trust Company
4 Place de la Concorde
Paris, France

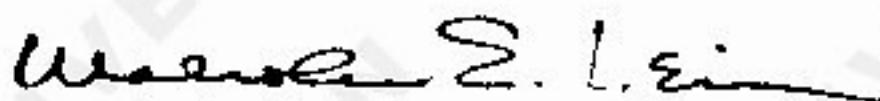
Dear Mr. Newberry:

We are very much interested in the exhibition which Mrs. Ruth Lawrence, director of the University of Minnesota Gallery, has arranged for early next fall. We should like to present this same exhibition following the closing of the show at the University. We are scheduling same for the period 27 September through 1 November.

Mrs. Lawrence suggested that you might be willing to extend the period of the loan of your water color by Demuth so that it can be included.

I hope very much that the proposed exhibition can be presented in Saint Paul and can include the complete group which Mrs. Lawrence has selected. I shall look forward to hearing from you.

Sincerely yours,



Malcolm E. Lein
Director

MEL/vw

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. J. WATSON WEBB
SHELBOURNE, VERMONT

Dear Edith,

Hello. Hope you are all right and things coming out to your satisfaction. Don't see how you do it all. I am dead most of the time. Infection still goes on and the drugs make me so depressed. With success comes more work. True isn't it?

Wrote you yesterday but this check came today so add this line. Did you see this weeks Life with letter to Editor about Tote and the Shelburne Museum. Guess you did as you never miss anything.

Wish I had some of your ability. Take good care of yourself.

Aff.

July 25th.
[1953]

Wetka

Your former secretary is coming
up in Sept...can't you afford

*Hi Sweetie: you may
not know it but think
of you at least once
a day...sounds sexy.
Anyway, our new neighbor
and myself have a great
deal in common...you.
She is Florence McCor-
mack..and your ears
must be burning..she
is terribly nice. and
I see a great deal of
her...bye now, - just
wanted you to know I'M
still alive and kicking*

WELLINGTON
JUL 19
112 M.
AUG 25 1953
MASS
UNITED STATES POSTAGE
2 CENTS 2
Mrs. Edith Halpert
32 East 51 street
New York City

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. R. MARSHALL, President

SYMBOLS

DL = Day Letter
NL = Night Letter
LT = Int'l Letter Telegram
VL = Int'l Victory Ltr.

(36)
FX-14

The Billing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA264 PD VIA NHC=IOWA CITY IOWA 30 157PMC 1953 JUL 30 PM 4 36

DOWNTOWN GALLERY, MISS EDITH HALPERT=

32 EAST 51 ST=

WILL PURCHASE THE LEVINE AT \$3000=

EARL E HARPER=

State University of Iowa

*I thought you would
like to write him &
enclose this bill.*

—\$3000=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

July 8, 1953

- 5 -

Mr. Dalzell Hatfield

July eighth,
1953

Mr. Dalzell Hatfield,
Ambassador Hotel,
Los Angeles, California.

Dear Dal:

Thank you for your letter and the check. I certainly hope that you made some dough on this painting as it is probably the only truly important example by Harnett that was available in the market. I appreciate, also, the catalogue which you sent. The show must have been extremely interesting and I am glad that you are pepping up the west coast with American art.

While the gallery is closed officially during the months of July and August, two of the employees are there to receive any deliveries, and you may send the pictures back at your convenience. If you have not already sold "Lincoln and the Star of David", I should prefer to retain it as my stock of the two artists is getting awfully low.

Perhaps we can work out some arrangement for the future in relation to my new plan, about which you will probably hear a great deal of strange gossip.

For your private and confidential information, I am reorganizing the gallery, splitting it into two sections. A little bored with being a clerical worker, I decided at this stage to become a high-priced executive. Thus, I am redecorating and carpeting the gallery to make it appear expensive and am retaining the ten artists who joined the organization before 1930, namely: Davis, Dove, Karfiol, Kuniyoshi, Marin, O'Keeffe, Shahn, Sheeler, Spencer, and Zorach, and will bring back to the gallery the American Folk Art collection, which I have had in storage for the past two years. With the latter I have been making collection units like that at Shelburne Museum, etc.

Charles Alan, my associate, has rented a gallery further uptown and all the other artists associated with the gallery will move with him. I shall act as consultant for the Alan Gallery and shall continue my interest in the second and third generations. With the reduced responsibilities numerically, I shall have time for bigger and better things and will arrange to do considerable traveling - but not as a Yankee peddler, and there will be a concentration on the ten artists, plus men like Demuth, Dickinson and others whose work I own and Harnett, of course. I shall

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July twenty-fourth,
1 9 5 3

Mrs. Robert Straus,
53 Briar Hollow Lane,
Houston, Texas.

Dear Carol:

This heel has finally pulled herself together to write you a deeply felt apology. I hope that Bob told you of the problems I had this past year, including a desperate time in connection with my mother, the illness and death of Kuniyoshi, and the reorganization of the Downtown Gallery. I was so involved with personal problems that I was practically out of the world as far as others were concerned. This even included the D.G. business, to say nothing of all my friends. I do hope you will forgive me.

As a matter of fact, if I had been myself, I planned to fly down for a surprise visit to see the Straus collection at Fort Worth. Somehow the pictures and sculptures take on an entirely different air when they are assembled as a unit, rather than distributed in handsome rooms in a private home - where they function more within the living unit. While I know a number of your paintings, it would have been wonderful to see them as a group at the museum but I shall have to compensate for this by inviting myself to Houston next season to see them in your new home.

I must say the catalogue was very handsome and impressive. You and Bob should be very proud of what you have assembled in a relatively short period. Keep up the good work and do write me in the near future. My summer address is Eden Hill Road, Newtown, Connecticut. You will have to make a special trip in the fall for my reopening in a redecorated gallery, with newer and bigger ideas. No doubt Bob gave you a brief outline of the brief outline that I gave him. It is a very exciting program and I am vain enough to believe that it will give American art another boost.

And so, my very best regards.

Sincerely yours,

egh-k.

July sixteenth,
1 9 5 3

Mr. William E. Teal,
Room # 809,
755 Boylston Street,
Boston 16, Massachusetts.

Dear Mr. Teal:

It was very nice hearing from you.

It pleases me no end to learn that you, too, are interested in
American Folk art which has been a passion of mine for a long
time.

The growing interest in the material and the public reception,
including periodicals of all sorts, is both encouraging and dis-
couraging. In recent years a great deal of misinformation has
been printed and quoted. I feel that it is very vital to clari-
fy the atmosphere by printing factual material and, since I have
a good deal of data, I shall be very glad to pass it on to you
for future publication.

The weathervane story is premature at this moment, as some very
fascinating additional material is about to be obtained. I cer-
tainly would wait on that until the story is complete and documen-
ted. However, there are several excellent items that are timely
at the moment and I shall communicate with you in the near future.

The gallery is closed until September eighth and I am at my summer
home in Newtown, Connecticut, where I can be reached. However, I
am traveling back and forth and expect to be in New England in about
two weeks. Perhaps I will stop off in Boston and get in touch with you.
Otherwise, why don't we let everything slide until September when I shall
have all my photographic records easily accessible. I can also tip you
off on which publications have been asking for material - in order to
make the contacts more easily.

Sincerely yours,

egh-k.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1953 JUL 29

(18)

SYMBOLS

DL=Day Letter
NLT=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA 292 PD=VIA NHC=IOWA CITY IOWA 29 219P=

THE DOWNTOWN GALLERY, MISS EDITH HALPERT=

32 EAST 51 ST NYK=

COMMITTEE FAVORS BUYING LEVINE STUDY FOR GANGSTERS

FUNERAL WHAT IS THE MINIMUM PRICE TO STATE UNIVERSITY

OF IOWA=

EARL E HARPER=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

#809, 755 Boylston Street
Boston 16, Massachusetts
July 23, 1953.

Mrs. Edith Gregor Halpert
Newtown, Connecticut.

Dear Mrs. Halpert:

Your kind letter was very much appreciated. I am truly delighted to learn that you do have material that you think could be worked into interesting articles and that you are willing to make it available.

From my own experience with magazines, I share your emotion about the abundance of misinformation printed (on all manner of subjects). I also feel that factually accurate and responsibly written articles are always needed and always command a market. Your information on American folk art is certainly unquestioned, and I am quite prepared and well situated at present to spend considerable time on the writing.

You are fortunate to be able to pass at least part of the summer in such a charming place as Newtown. New York was unbearable when I was there earlier this week. Boston is a bit more pleasant, and if you are traveling near here soon I would be very happy to meet with you at your convenience. I live in Marblehead, which I reluctantly leave almost every day to come into Boston, where I have a tiny office just around the corner from the library and the Miraki Gallery. I have no readily available telephone, but my wife works with Mr. Cowan at the University Press, Cambridge, and the Gallery can always contact me through her.

If you feel you do have time for a brief stop-over in Boston, you could drop me a note or have the Gallery call my wife and I could meet you at the Gallery or wherever you say. If not, I shall look forward to a meeting in September in New York.

Sincerely,

William E. Teel
WILLIAM E. TEEL

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The symbol WUX appearing in the dateline of this and other telegrams means

THE SENDER HAS A DIRECT WIRE TO WESTERN UNION

WHEN TELEGRAPHING REPLY USE THIS SYMBOL

WUX

IN PLACE OF STREET ADDRESS FOR FASTER SERVICE

WESTERN UNION

W. P. MARSHALL, President

PX-1201

(54)

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=In't'l Letter Telegram

VL=In't'l Victory Let.

Time of receipt is STANDARD TIME at point of destination

NA195 PD=WUX AMES IOWA 29 226PMC=

DOWNTOWN GALLERIES=

32 E 51 ST=

PLEASE REPLY TO WIRE OF JULY 21 REQUESTING WRITTEN PERMISSION TO REPRODUCE SHAHN'S "HUNGER" ON EDUCATIONAL TV PROGRAM COLLECTOR'S ITEM PRODUCED BY WOI-TV.

IMMEDIATE REPLY URGENT=

MARJ ABRAMS PROGRAM CONTENT SPECIALIST WOI-TV

AMES IOWA=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mrs. Edith Halpert

page 2

July 23, 1953

those in the present exhibition.

I am somewhat concerned about the shipment of the pictures to Millard Sheets. Of course, we have assured you they will be shipped to him and I have written him to expect them.

It is apparent now, however, that it will mean a considerable extra expense to us over the budgeted amount which is available to me for handling this show, which amount is already greatly strained because of the necessity of bringing single paintings from many points of the compass.

You will remember that we had all of the paintings in New York City gathered and shipped to us by Budworth & Son. In abstracting the paintings which are to go to California, we must have new crates made, and, of course, the expense of the shipment will be practically additional to the amount which we shall have to pay Budworth anyway for shipment of our paintings back to New York City.

Would Mr. Sheets expect to bear any of this expense?

I am not attempting to drive a bargain. I only want to know what the situation is and what our obligations are. Whatever happens, you will remember I must always report to the Business Office and the administration of the university in detail about every such transaction.

Sincerely yours,

Earl E. Harper

Director

EEH:m

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Rafael Navas
316 East Sixty-sixth Street
New York 21, N. Y.

duty for her Great Interest and
New Life. Which I think splendid.

She is an interesting woman.
I intended to ask you about the
dark glasses and forgot it. Did
you think of them for reading -
steady reading in the sun or a
glare outdoors? Of course
looked over your reading glasses.
If so, I think I should ask Eugene
whether such use is proper for
the eyes.

With all good wishes for a
happy Summer and regards to
Albert,
Elizabeth.

I placed Albert's letter in a street mail
box last night.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, President

FX-1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

M.AMA046 PD WUX AMES IOWA JULY 28 1141AMC

EDITH GREGOR HALPERT.

EDWIN HILL ROAD NEWTOWN CONN

MY TELEGRAM RE USE OF MATERIAL ON EDUCATIONAL TELEVISION PROGRAM WAS APPARENTLY ADDRESSED TO YOUR BUSINESS ADDRESS WITHOUT PERSONAL USE OF YOUR NAME AS I DO NOT HAVE YOUR NAME IN CORRESPONDENCE FILE. PLEASE WIRE FIRM NAME COLLECT IMMEDIATELY SO WE CAN SEND YOUR CORRESPONDENCE. THANKS

MARJ ABRAMS PROGRAM CONTENT SPECIALIST WOI-TV AMES IOWA

COPY-DONE ANSWER PHONE..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

UNIVERSITY OF MIAMI
CORAL GABLES (UNIVERSITY BRANCH) 46, FLORIDA

LOWE GALLERY

ALLAN McNAB, Director

July 24, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

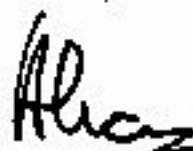
Dear Mrs. Halpert:

It was very nice talking with you
in New York and you were certainly kind to
say that you would lend us some Harnetts.

Our exhibition opens here on March
5th, 1954, and if we could have a list of
them sometime ahead it would enable me to
include them in the catalogue. The paintings
should arrive one week before the opening
date which would be ample time for instal-
ling them.

Again, thank you for all of your
help.

Sincerely,



Allan McNab,
Director.

AMcN: apa

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ROBERT CARLEN GALLERY

323 S. 16th Street, Philadelphia 2, Pa.

NY 8-1223

July 28, 1953.

Dear Edith:

Are you interested in buying the Folwell drawing and gouache study by Harnett of the "Discus Thrower". This picture is 33 x 40 inches in size and the family states that this is the first picture ever exhibited by Harnett. It was presented to William Folwell by Harnett. It is signed and dated 1873.

Wm. Folwell as you know was one of the first patrons Harnett ever had.

The price is \$600.

Kindly let me know one way or the other as soon as you possibly can.

With kind regards

Very sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARNA

go no further - he is a great friend of
the gallery and is not a conversationalist
(like I am). I shall impress this upon
him and tell him to forget the whole
matter. Oh forgive me.

Alan gave us a glowing report of
his Newtown visit and particularly
mentioned your living morning picture.
We'd love to visit and if we have any
opportunity we'll ~~certainly~~ surely call you
and drop in. I hope you have a
lovely summer. Respectfully,
Nancy



Colonial Williamsburg

Restored by John D. Rockefeller, Jr.

Williamsburg, Virginia

July 31, 1953

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Your letter to Mr. John D. Rockefeller, III, has been referred to me.

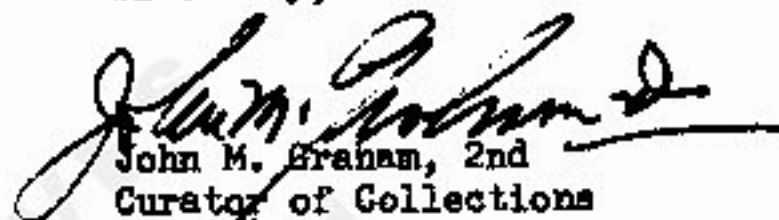
I note in your letter that the Jewish Museum would like to borrow the following pictures:

"Moses in Bulrushes"
"Joseph Introducing his Brethern"
"Joseph Interpreting Pharaoh's Dream"
"Jacob and Rebecca"

Colonial Williamsburg's Board of Trustees has set up a rigid rule regarding loans, and no loans can be made without the Board's approval. I will be glad to present the request for this loan to the Board when it meets in the autumn. At the present time the Board members are dispersed and it would be impossible to obtain a decision regarding the loan until autumn.

With best personal regards.

Sincerely,


John M. Graham, 2nd
Curator of Collections

20 July 1953

CHARNA

Dear Edith —
Your letter this morning really heaped
coals of fire on my head because Spence
had already reproached me — severely — for
mentioning the "Cushing - Malitsky affair" to
Bill Seal. I can only say that I hadn't
understood it was a secret. Also let me
explain further. Bill's wife is Spence's
dear friend and assistant. He is a young
writer — you mentioned an article about
Malitsky et al. and I was so busy
chatting or some damn thing that I
didn't realize you were going to do
it yourself so I told him to contact
you. Needless to say it will

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a full-rate
Telegram or Cable-
gram unless its de-
ferred character is in-
dicated by a suitable
symbol above or pre-
ceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

(49)

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA123 PD=WUX AMES IOWA 21 1049AMC

1993 JUL 21 PM 1 30

=DOWNTOWN GALLERIES=

32 EAST 51 ST=

REQUEST WRITTEN PERMISSION TO REPRODUCE SHAHN'S
"HUNGER" ON EDUCATIONAL TV PROGRAM, COLLECTORS ITEM
PRODUCED ON WOI-TV. SEE MY LETTER OF MAY 5 FOR DETAILS=

=MARJ ABRAMS PROGRAM CONTENT SPECIALIST

WOI-TV AMES IOWA=

SHAHN'S WOI-TV 5 WOI-TV=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

2712 Thirty-Second Street Washington 8, D. C.

July 13⁴

My dear Mrs. Halpert,

Thank

for very much for your list and numerous valuations on the American art which you are sending to the American Embassy at Oslo.

As you already must know, my husband and I are delighted that we are going to have the extreme pleasure of having with us

July ninth,

1953

Mrs. J. Watson Webb,
Shelburne,
Vermont.

Dear Electra:

Thanks for sending me the ground plan. I have made a number of notations and worked out a color scheme so that Rene can get a more complete idea and am sending it to him today. I also made a small copy to scale for myself so that I can discuss any of the data with him by telephone. It looked very pretty until about 1:00 a.m., when the buildings turned slightly askew.

I want to make sure that my visual memory serves me right. A number of the buildings were not marked on the map, particularly the two in line with the wagon shed and the shaker shed. Following in sequence, am I right in stating that quilts, rugs, and the hat and fragrance shop are in the third building; the country store, pewter, glass and china, dolls and doll houses and the former office in the next? Also, I want to make sure that the Shaker Shed has the tool collection on the second floor; and what do you call the collection in the horseshoe barn? I have temporarily indicated it as "Vehicles". When will the Meeting House and the light house be display buildings? This season or next? The new location for the Country Store is indicated on the map, but I was under the impression that it would not be complete and open until next year.

Assuming my notations are correct, I am sending the map to Rene so that he has a chance to study the outline superficially and get his ideas going before he sees Shelburne. It might be a good idea to send him directly a tear sheet of the Life article, with the idea that he may not have retained the issue. From what Mrs. Schonover said, on the phone yesterday when I called to reach your son, the attendance has jumped considerably within two or three days and I am sure will continue to do so as vacationists with the Life article under their arms go shooting up Route 7. I was delighted also to hear, when I talked to Watson, Jr., that the Life editor felt the article didn't do justice to the museum. You see, you have been too modest.

It was sweet of you to worry about the trip. As a matter of fact, it was the stormiest flight I have experienced in many years and I had an amusing experience riding home from the airport.

#809, 755 Boylston Street
Boston 16, Massachusetts
July 13, 1953.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York.

Dear Mrs. Halpert:

I write this almost feeling that I know you. Actually, I do indirectly through Boris, Mrs. Cowan and the others associated with the Boris Mirski Gallery here in Boston. My wife and I have obtained several pieces of sculpture through Boris, and for some ten years have been close friends of Mr. and Mrs. Cowan. Incidentally, they enjoyed entertaining you very much during your recent visit to Boston, and the current American Folk Art being shown at the gallery has received much favorable comment.

But to the point. Mrs. Cowan told me a little about your familiarity with and work with American folk art, and suggested to me that it might be mutually profitable for us to meet some time. For about ten years I have done various kinds of writing, at present free-lance articles, and she was of the opinion that some of your information and experience might be rewarding subject matter. From a few incidents and interests she mentioned, I agreed, especially since Life and a few other sources have recently given new publicity to Americana and since a responsible article might encourage more interest and business -- which the Mirski Gallery, I know, would always welcome.

I was particularly struck by Mrs. Cowan's account of your discovery of the man in Chelsea who possessed the colonial weathervane molds and was turning out "contemporary antiques," so to speak. If her admittedly enthusiastic story can be trusted, your long concern about the source of these new weathervanes could possibly make an enthralling detective-type article for such a publication as The New Yorker.

Of course, I appreciate that you might not care to have the man in Chelsea publicized. On the other hand, there may be other information about Americana, yourself or the gallery that could be worked into an interesting article. And finally, it would certainly be necessary to exchange a certain amount of time and information.

In any event, my wife and I are coming to New York for a few days next week, and with your permission I would like to meet you and perhaps discuss briefly the possibilities of an article. Off-hand I should imagine that The New Yorker might be an interested market if we did discover a mutually satisfactory subject. I am leaving here Friday for a few days in Pennsylvania, but I would like to call on you at the gallery in New York on Tuesday, if you will be in town then.

Sincerely,

William F. Fied
WILLIAM F. FIED

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

Please call me during
the hours 9 to 5 P.M.
at Lic 8-7070, or in the
evening at 707-4725.

Thank you, and hope
to hear from you real
soon. Worried terribly

As E. M.
Hilda

you, until I went to
Florida. Have been ill
and stopped by to say
good bye to more. Then
since I came back
have not been in touch
with her; always no
answer.

I work on 165 st and
saw her most every week.
Maybe you were not
informed, since she
was failing so rapidly,
but I do think you
could have managed
to let me know.

July sixteenth,
1953

88
Church St
22.12
2

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Spencer Cowan,

Dear Chana:

I finally got away to Newtown and am spending most of my time indoors (either dictating or typewriting) and making plans for the following season with all its exciting changes.

I received a letter from William E. Teel, who mentioned the weathervane man Boris and I discovered and seems to have the location, as well as all the information. I wrote him immediately to hold off the story as it is completely premature and will spoil all the plans that Boris and I have made in connection with this. Therefore, I am writing to ask you to please forget the information we gave you as it was really a family report and we do want to keep it quiet most desperately, for very obvious reasons. I wrote to Teel, pointing out the fact that the story was premature, as we really need much more documentation before it is released and suggested that he wait until he sees me in September before doing anything about it.

And so, please don't mention this secret to anyone else.

How about driving down to see some original weathervanes on my "estate" as Albert (the cook) calls it and to see me, incidentally. I should love to have you pay me a visit any time. Perhaps you and Spence can take time out from your busy schedule. My telephone number is Newtown, Connecticut - GARDEN 6 - 1508.

Best regards to you both.

Sincerely yours,

agh-k.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

...this division in the gallery. ...I can accomplish at this stage of the game and I am sure ...that I can do a great deal more for American art and American ...artists if I eliminate the tremendous amount of clerical ...work that this gallery has to do. ...involved in handling so large a group. ...collected care of my children, I am sure, and will make ...business as an independent art dealer - and I will make ...of this little gallery who turn out lights, etc.

Mr. Thomas Gaglione,
The Mayo Hill Galleries,
Wellfleet-on-Cape Cod,
Massachusetts.

Dear Tommy:

You're right dear, this I can't afford. But since you just the same and, incidentally, I am burning up that mother white hair. A gal has you in her clutches. What's going on with the white hair? it even more dangerous - and I believe everything, dear, but for the love of God, I have to work through the Alan Gallery, Inc. David is very ex-

How is Wellfleet going this year? I assume that you have been selling like hot cakes, since there has been no word from you all this time. Did Nat get someone to run the Colony or is he still in charge? Why don't you guys drop the joint and drive down to Newtown? I have made sculpture in my garden, too, but only by me it's made of wood.

Incidentally, have you heard the latest scandal? Charles and I were officially and legally divorced as of July thirteenth and I gave him custody of twenty-four of my children - some legitimate and others not. The Greeks had a word for it! Mama is remaining in the old store, with the apartment in the back and is retaining the ten artists who joined the gallery before 1930, namely: Davis, Dove, Karfiol, Kuniyoshi, Marin, O'Keeffe, Shahn, Sheeler, Spencer, and Zorach.

Frankly, I am very excited about this project which I have in mind for years, but never had the emotional stability to make

July twenty-second,
1 9 5 3

Mrs. Elizabeth S. Navas,
316 East 66th Street,
New York 21, N. Y.

Dear Elizabeth:

I have taken note of your official comment on the "Black Stove" by Kuniyoshi, and when the gallery reopens, shall show it to you so that you can see the condition at present. As a matter of fact, the painting is greatly improved because it was cleaned and restretched after the exhibition and all the color values are greatly enhanced.

The Burrows article I thought was excellent. It has dignity, tells the story and the general plan simply and with a sense of understanding and appreciation. Of course, I feel that you and Mrs. Murdock deserve a much more inclusive article in some national magazine.

I was in Woodstock for the weekend and a number of the artists were very much impressed and I am sure you will receive letters from artists who are not represented - telling you how limited your understanding of art is.

I plan to be in New York some time next week and will give you a ring. Perhaps I can coax you to come up here later in the season for a more relaxing and gayer visit.

Sincerely yours,

egh-k.



July 24th 1953

Dear Mrs. Halpert:

I'm sorry we made such bad connections all the way round. I guess though that the summer is no time to be making appointments to meet in NY. Gee! it was hot! I'm also sorry that I didn't have a chance to call you on Tuesday night but a friend of mine dropped in to say "hello", and then with the help of a gin and tonic the time flew by, and before I knew it I had to dash out for dinner ^{at} a WONDERFUL TOWN, -- so I never did call Newtown 64508.

I'll be back east again at Christmas time, at which time I'm sure we'll be able to have our long-delayed conference.

I was just delighted with the progress at the Museum. I thought there were so many improvements and I really felt everything was going along so well. -- And of course I was delighted too where Ma has placed Crescenda

rior to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July fifteenth,
1 9 5 3

Mr. Alfred H. Holbrook, Director,
Georgia Museum of Art,
Athens, Georgia.

Dear Alfred:

It certainly is good to hear from you after this long lapse. Where have you been and why are you ignoring all your northern friends?

Since we have never handled the work of Giglio Dante, I can give you little information about him, particularly since I am now in Connecticut where I am enjoying my summer vacation.

May I suggest that you have your secretary write to the Whitney Museum or refer to a catalogue in any art library for the information. Unless you want to wait until September, when I shall be back at my desk.

Sincerely yours,

egh-k.

THE JEWISH MUSEUM
UNDER THE AUSPICES OF
THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

FIFTH AVENUE AT 92ND STREET
NEW YORK 28, N. Y.

SACRAMENTO 2-2482

July 15, 1953

Dear Mrs. Halpert:

I refer to our telephone conversation of yesterday and I am pleased to give you the following information, upon your request.

The predominance of themes taken from the Hebrew Bible, that is to say, the Old Testament, in American Folk Art has its main source in the Puritan traditions in the Eastern states of our country. Like Protestantism as a whole, the Puritans put particularly great emphasis on the Old Testament and, because of their own experiences of persecution, they identified themselves with the stories and figures of the Hebrew Bible, its language and its sentiments. That became particularly evident when the Pilgrim Fathers arrived on these shores. They indeed drew parallels between themselves and the Jews and constantly referred to the Old Testament in speaking of these similarities. May I quote the following verses by Roger Williams:

"Like Israel's host, to exile driven,
Across the floods the Pilgrim fled;
Their hands bore up the ark of Heaven,
And Heaven their trusting footsteps led,
Till on these savage shores they trod,
And won the wilderness for God."

John Stevens of New Marlborough, Massachusetts said in a sermon, "The Christian Church is only a continuation and extension of the Jewish Church". The Bible and in particular, the Old Testament, under these circumstances, was the main source of knowledge and inspiration. The Puritans had come through the Atlantic Ocean like the Israelites through the Red Sea on their way out of Egypt. Washington to them was their Moses. Their preference for the Hebrew Bible was particularly evident in their choice of names for their children. Towns were called Salem (Peace) or Bethlehem (House of Bread). A Pennsylvania Quaker had the name Israel Israel.

Of particular importance was the Hebrew language. Many a student of Harvard dedicated one day each week for three years to the study of Hebrew from the middle of the 17th century on.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

FAOT - FOR YOUR EARS - HE SAID THE ARTICLE DIDN'T EVEN DO US JUSTICE
AND ALTHOUGH HE COULDN'T WRITE ANOTHER TOO SOON, HE HAD A NEW IDEA
FOR ONE. THEY PROMISED TO STOP ON THEIR WAY DOWN FROM THEIR VACA-
TION IN CANADA. AGAIN MANY THANKS TO YOU.

MUCH LOVE AND GOOD LUCK IN YOUR NEW VENTURE.

DEVOTEDLY,

Elizabeth

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permissions from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

— 1 —

III. Introduction 1. What is a

-NAME via JANET (LISE I - JAGGERS) to deny or admit the report in newspaper.

no longer an individual reverend and respectable citizen, a member of the

Dr. Kayser and I have been working on an exhibition and will exhibit

• **জন্ম**

"Moses in Bulrushes"
"Joseph Introducing his Brethern"
"Joseph Interpreting Pharaoh's Dream"
"Jacob and Rebecca"

There are others that are not as yet listed but the important factor at this moment is your consent to the loans.

MRS. J. WATSON WEBB
SHELBURNE, VERMONT

JULY 16, 1953

DEAR EDITH:

FROM THE ENCLOSED FORMAL LETTER, YOU WILL SEE THAT WE ELECTED YOU A MEMBER OF OUR BOARD OF TRUSTEES. THIS WAS DONE, NOT WITH THE IDEA OF GIVING YOU MORE WORK TO DO FOR THE SHELBURNE MUSEUM, BUT IN RECOGNITION OF THE WORK THAT YOU HAVE DONE IN THE PAST YEARS. IT SEEMS THE ONLY WAY THAT I CAN SHOW YOU HOW DEEPLY I APPRECIATE ALL YOUR INTEREST, WONDERFUL ADVICE AND GREAT HELP.

I HAVE READ YOUR LETTERS OVER VERY CAREFULLY AND CERTAINLY I WOULD NEVER GET INTO ANY SELLING COMPETITION WITH YOU. TO EASE MY MIND - HAVE I EVER DONE SO? IF I SEE SOMETHING THAT I REALLY WANT, SUCH AS THE ROOSTER I BOUGHT FROM MR. BYARD OR THE MISSION BELL IN CALIFORNIA, YOU WOULD NOT WANT ME NOT TO BUY THESE, ESPECIALLY AS I BUY THEM MYSELF AND NOT WITH MUSEUM FUNDS. I HAVE STRONG TASTES, AND YOU HAVE ALWAYS BEEN ONE WHO HAS SAID MY PERSONALITY SHOWS IN THE MUSEUM. THERE HAS NEVER BEEN ANYTHING THAT I HAVE BEEN OFFERED THAT I HAVE NOT TOLD YOU ABOUT OR SENT YOU A PICTURE OF. YOU ARE QUITE RIGHT - I HAVE BEEN OFFERED MANY HAIR WREATHS AND ARTICLES FOR WHICH I HAVE NO USE, AND I CAN'T IMAGINE YOU WOULD WANT TO TAKE ON ANOTHER SECRETARY TO ANSWER THESE IN BEHALF OF MRS. WEBB.

WE HAVE RECEIVED SEVERAL INTERESTING LETTERS REGARDING THE TOTE INDIAN WEATHERVANE WHICH MY SISTER GAVE ME AND WHICH I HAVE ALREADY ASKED MR. EMERSON TO MAKE COPIES OF TO SEND TO YOU, AS MRS. CARLISLE IS ABSOLUTELY SWAMPED. ALSO A VERY INTERESTING LETTER FROM A PERSON IN DETROIT WHO OWNS A CENTAUR WEATHERVANE (NOT FOR SALE). I AM MAKING COPIES FOR YOU OF EVERYTHING. THESE LETTERS I HAVE NOT ANSWERED, AS DUE TO MY RUNDOWN CONDITION, I GOT A

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

dmfa

DALLAS

OF FINE ARTS • DALLAS 10, TEXAS

July 29, 1953

Miss Edith Halpert
Downtown Galleries
32 East 51st Street
New York 22, New York

Dear Edith:

We enjoyed being with you on our recent visit, but I am sorry that we didn't get to stay around to hear more of the exciting plans which you have for your personal immediate future. I think you are going to have a great time; and also I firmly believe that you will make some very important gifts to American art and that, Sister Halpert, needs doing more than anything else I know. Some of the tycoons who have been buying frequently and too dearly on the French market had better take to their storm cellars!


I dislike making you do business during your vacation, but I presume you must clear the details on the loan of Harnett and other paintings which you are making to us for our Trompe l'oeil show for the State Fair of Texas. Is it possible for you to let us have a list of those things which you intend to let us have? We would very much like to have the pictures here by September 15 and we are having Budworth collect and pack them. Do you have further news about the Harnett which you were trying to get from Europe? It would be wonderful to have it for inclusion in this exhibition.

Also please keep in mind the so-called Santa Claus Exhibition which we will have for the month of November and make suggestions of the ones from your gallery which you think we should include. Perhaps we could see some photographs on this before making definite decisions.

Do you think that the book which you spoke of on collecting American art will be available any time soon? I think we could use quite a few during the State Fair which opens October 9.

Best regards and a good rest to you,

Cordially,


Jerry Bywaters
Director

JB/ab

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAWRENCE A. FLEISCHMAN

19480 BURLINGTON DRIVE

DETROIT 3, MICHIGAN

his new book on American Art.
It is liable to be two volume.

For the first time in
four years all of our paintings
are together and will be so
until September. Perhaps you
can take a quick jaunt
to Michigan and see our
collection and of course us.

We are curious about the
good news you mentioned
on the phone?

Hoping to hear from you soon,

Your future keeper,

Lawrence

whether shoppers in his store ask
for discounts because we wish to
buy several articles." And how
would he respond? I was asked not
to be so rampant by a dealer friend.
However I think there should be
a more ethical procedure.

It is nice of you to think of a visit.
But I have had a pleasant one
with you, this Summer and
must not wear out my welcome.
Oh - yes, I have had a Titian, an Etrian,
and a portrait of Toscanini
offered me this week. Hope to
hear from you via telephone
when you come in.

All good wishes
F. Schmitt

July twenty-fourth,
1 9 5 3

Mrs. Mary W. Dane, Secretary,
Department of Fine Arts,
Los Angeles County Fair Association,
Pomona, California.

Dear Mrs. Dane:

I hope that you will forgive me for being so late in answering your letter of July ninth. As you know, I am on my vacation and have been away.

Since the gallery is closed, and I have no records with me, I cannot give you the specific titles of the Marin and the O'Keeffe - if there is still time for the catalogue and if the paintings do not have to be picked up before September first. Incidentally, the Santa Barbara Museum has a superb O'Keeffe, which I am sure they would lend you - and, if there is time, I can send you a Marin watercolor, the title of which can just be listed "Maine". Let me know. The address is Eden Hill Road, Newtown, Connecticut.

It seems that this year I shall have to fail you on the Folk Art. So much of it was in storage or on exhibition in Minneapolis that it was impossible to assemble the appropriate material in time. I can promise you, however, that next year I shall make up a superb collection for the event. When you hear of the new plans for the Downtown Gallery for the coming year, you will realize that I have really been too involved with other things to give proper attention to outgoing exhibitions. Please extend my apologies to Mr. Sheets.

Sincerely yours,

egh-k.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF PAINTING AND SCULPTURE

July 2, 1953

Dear Charles:

I am writing to confirm the loan of the following works from your gallery for the American section of the II Biennial to be held in Sao Paulo, Brazil, by the Museu de Arte Moderna of that city:

Shahn: Bicycle Act

Crawford: Cologne Landscape
Third Avenue Elevated #1

I understand that Bill Lieberman has already discussed the Crawford loans with you.

A purchase prize of 50,000.00 Brazilian cruzeiros (at this writing about \$1130) is being offered for the best foreign printmaker represented in the exhibition. As you will note from the enclosed regulations of the competition, the jury may subdivide the prize. Other smaller prizes will be announced later. Like the grand prizes these awards will be subject to an acquisition clause and the prizewinning works will enter the collection of the Museu de Arte Moderna de Sao Paulo. The awards will be selected in Sao Paulo by an international panel of judges representing six of the participating countries. The Directorate of the Biennial will also handle sales to private collectors during the exhibition. Since the Brazilian government levies sizeable, but indeterminable taxes on sales and prizes, we shall specify that your selling price, which we shall list in dollars, is net to the artist, and that all Brazilian taxes and charges should be added to this figure.

In selecting the American representation at the Biennial we are acting at the request of the Directorate of the Biennial, as we did for the first Biennial in 1951. This is the second of a series of exhibitions to be organized by this Museum to present in Latin America and other parts of the world the most vital tendencies in American art today. The undertaking has been made possible by a recent contribution from the Rockefeller Brothers Fund and will be carried out under the direction of this Museum's Department of Circulating Exhibitions.

The loan period will run from about October 1st through April and the exhibition itself will open in Sao Paulo December 7th and close about the end of January. We shall, of course, assume full responsibility for packing, transportation and insurance costs.

In addition to the loan agreement forms for the two prints, I am also sending the lenders form for the Shahn, for the selling price and insurance valuation.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

O'DONNELL ISELIN
40 WALL STREET
NEW YORK 5, N.Y.

Mrs. Edith G. Halpert

7/2/1953

-2-

Lately I have gotten together practically all of my modern pictures, with the idea of having them appraised. There must be 25 or 30. Would you undertake the job of making an appraisal? I think I have 4 or 5 Sheelers.

Sincerely,

William H. Iselin

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July twenty-second,
1 9 5 3

Mr. Rene D'Harnancourt,
The Museum of Modern Art,
New York, N. Y.

Dear Rene:

I thought that the attached might be of some assistance to you when referring to the map of Shelburne. It will give you some general idea of the contents of the few buildings which have to date been described.

I have suggested to Mrs. Webb that a placard be placed in each of the buildings - both to furnish information and to eliminate any smart-alecky criticisms regarding absolute authenticity.

I do hope that you will be interested in this project and will give your very valuable help.

Sincerely yours,

agh-k.
*encl.

*CAVENDISH HOUSE. (Dutton House)
SOUTH BURLINGTON HOUSE (Vermont House)
STAGE COACH INN.
VERGENNES SCHOOL HOUSE.
STONE HOUSE.
VARIETY UNIT.
HORSESHOE BARN.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE MAYO HILL COLONY, WELLFLEET, CAPE COD, MASS.
Photo by Scott Bishop

ARPAO KEMENY
641 Iglehart Avenue
St. Paul 4, Minn.
Mulberry 5693

July 16, 1953

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

Will you find herewith a colored photo-slide taken
from the painting of Charles Bernath.

The size of the painting is 16 x 19 inches.

Please may I ask you not to make any copy from this
slide and you would be so good to return it to me
with your kind informations.

I would like to say that this picture was taken in
a singular situation, that is to say that the painting
was leaning against the glass of the window; from the
street bright sunchein lit it up, from the inside 2
reflectors shone on the painting and this gives this
brilliant transparencies on the color-slide which is
naturally not so on the painting when against a wall.
Naturally the colors are very fresh looking.

May I hope to hear from you soon;

Yours sincerely

Arpaó Kemény

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART

CERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.

SPRING 7

0770



HERMON MORE, Director

LLOYD GOODRICH, Associate Director

JOHN I. H. BAUR, Curator

ROSALIND IRVINE, Associate Curator

MARGARET MCKELLAR, Executive Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Hadlyme, Conn.
July 20, 1953

Mrs. Edith Gregor Halpert
Eden Hill Road

Newtown, Conn.

Dear Edith:

I was glad to get your letter. I have been so completely out of touch with everything except our Grosz catalogue, which has kept me chained to this damned machine all July, that I have not heard a word about your reorganization plans, but I look forward to getting them straight from the horse's mouth soon.

Louisa and I will descend on you about 12:30 this Friday, if that is convenient. We are not going to try to make Cooperstown that night as we originally planned, so we will not be in such a rush. Your instructions are wonderful and we both look forward to seeing you.

Yours sincerely,

Jack

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

H. E. Hoffmann
2764 Custum Ave
Bronx, N.Y.

July ninth,
1 9 5 3

Mr. Reginald Poland,
The Norton Gallery and School of Art,
West Palm Beach, Florida.

Dear Mr. Poland:

When you were in New York recently, you asked whether we would contribute several prints to the Norton Gallery collection.

In all the hectic activity before closing for the summer, I finally snagged a few hours to make the selection for you. A list is enclosed. In addition, I convinced Marin that he, too, should make a gift and I was delighted that he agreed to a very rare and valuable print. No doubt all of these have reached you by this time, as they were sent on June thirtieth.

For the records, will you be good enough to sign one copy to be returned to me at the following address: Eden Hill Road, Newtown, Connecticut, where I am spending the months of July and August.

Sometime back you wrote about an exhibition for the Norton Gallery and I advised you that I would be very happy to cooperate with one of my favorite museums. For your information, as of September eighth I will directly represent only the following artists: Davis, Dove, Karfiol, Kuniyoshi, Marin, O'Keeffe, Shahn, Sheeler, Spencer and Zorach, but will continue my enthusiastic interest in all the others heretofore associated with the Downtown Gallery. You will receive an official announcement of the reorganization plans sometime during the month of August. You may, however, depend on an exhibition comprising the ten I mention, plus such men as Demuth, Dickinson, Harnett and others I have in the gallery collection.

It was nice seeing you and I hope to get down to Palm Beach again next winter - now that my official duties will be somewhat reduced.

Sincerely yours,

egh-k.
encl.



GEORGE EFRON

41 WEST 83RD STREET

NEW YORK 24, N. Y.

JULY 11, 1953



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DOWNTOWN GALLERY
32 East 51st Street
NEW YORK 22, N.Y.

Gentlemen:

On Oct. 27, 1952 I supplied you 25 copies of the C. Valentin publication **KEY KEY COMES HOME**. You reordered the same quantity early in November and received them with my invoice of Nov. 3. While the Oct. 27 invoice has been paid early in January, you must have overlooked the Nov. 3rd invoice (\$ 22.50). I would greatly appreciate your remittance.

Thank you!

Yours very truly

George Efron
GEORGE EFRON

Oct 27 Bill paid Dec 6, 1952 CR 17632
Nov 3 " " Jan 5 1953 " 17742



Webb

July 1st 1953

Dear Mrs. Halpert:

Thanks a lot for your nice letter
and I hasten to answer it to tell you that
I will be in New York for just the day of
July 8th. I arrive by American Airlines
at 8:00 and I'll either fly to Shelburne
that evening, leaving at 7:30^{at 10:00 P.M.}, or I'll
take The Rattler up ^{at 10:00 P.M.} if the train strike
is over. -- Whether I'll be in NY again
for another day on my way back here or not
I don't yet know.

Anyway, maybe we could have lunch
on Wednesday the 8th and pick up there
where our correspondence left off. -- Why
don't you call me on Wed AM at the family's

2712 Thirty-Second Street Washington 8, D. C.

For the time they have been
sitting with they are returned
to me. I will expect you to
tell me when you want them
back, & I have not forgotten
that you will need the check
issue than the others.

I have written to W. S. Budworth
at San No. 424 West 82 St., N.Y.C.
authorizing them to hold me for
the collection, packing and shipping
these items to Harvard Exp., U.S.

Dispatch Agent, 45 Broadway
will you kindly call Budworth
when your works are ready to
go? Mrs. Miller has told me
they will pack their pictures

July eighth,
1953

Mr. O'Donnell Iselin,
60 Wall Street,
New York 5, N.Y.

Dear Mr. Iselin:

It was so nice to have the first letter addressed to Newtown come from you.

I have just communicated with Sheeler regarding the photographic views he has of your house. I shall also take advantage of your kind invitation to stop off to see it en route to Newtown, at your convenience. As soon as I get all the data from Sheeler, I shall write you.

Indeed, I can arrange to make an appraisal of your collection later in the summer or early fall. Are the pictures in New York or in New Rochelle?

My best regards.

Sincerely yours,

egh-k.

Camps Perkins
July eighth,
1953

W. Perkins - 7019
Mrs. Robert T. Markson,
Westport,
Connecticut.

Dear Joyce:

I am taking a chance on this letter reaching you in your Connecticut domain. By this time, I am sure, the Marksons have made a sufficient dent in the territory to be known without a local address.

This is rather a late date to thank you for your hospitality. It was such fun seeing you and Bob and I am writing in the hope that we can repeat the performance very, very soon.

How about coming up for dinner this Saturday or Sunday (July 11th or 12th) while Eliot Elisofon (Life photographer) and his wife are here for the weekend? My telephone number is Newtown, Conn. GARDEN 6-4508, and I am enclosing a rough direction map.

I certainly hope you can make it either Saturday or Sunday. If not, I shall return from New York the following week-end after four or five days in the city cleaning house in relation to my reorganization plans.

Sincerely yours,

agh-k.
encl.

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

July 6th 1953.

Mrs Edith Staefert

32 East 51st.

New York 22
New York.

Wish paid for this

Dear Mrs Staefert:

Thanks for your letter of July 1st. Send
the wester just the same. Also the broken bit of a
book if you have it. If my manuscript put it back
it would be fair in the catalogue I think to say that
the book had been broken and mended.

I am glad to hear you can do something in the way
of a discount for Kacolek. I loathend having to ask
you because he is getting important material but he's
funny that way. Anyway he is becoming more and
more a convert to sculpture of his period. He actually

ALL FORMS OF
INSURANCE

J. BLAISE DE SIBOUR & COMPANY
Insurance Brokers

TELEPHONE
METROPOLITAN 8-3986

1700 EYE STREET N.W. WASHINGTON 6 D.C.

IN REPLY PLEASE
REFER TO:

July 15, 1953

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Re: Fine Arts insurance
Hon. L. Corrin Strong

Gentlemen:-

We are writing to advise that we are binding \$22,750. Fine Arts insurance on paintings being loaned by the Downtown Gallery to Mr. Strong, for exhibition in the American Embassy, Oslo, Norway. A schedule of the paintings is attached.

Our insurance will attach at the time the paintings leave your premises for packing and will cover All Risk (including breakage) for the ocean voyage to Oslo and return, and will cover while in the American Embassy there. The insurance will be written in the World Fire & Marine Insurance Company of Hartford, Connecticut; a copy of the policy will be sent to you as soon as it has been prepared.

If you have any questions concerning this, please let us know.

Yours very truly,

J. BLAISE de SIBOUR & COMPANY

Doris M. Breece
Doris M. Breece

DMB:s
enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2201 SS 1933

Indivisible

July twenty-second,

Mr. and Mrs. Milton Lowenthal,
American Express Company,
11 rue Scribe,
Paris,
FRANCE.

Dear Edith and Mickey:

It was wonderful to hear from you and to get a slightly nostalgic feeling in your most recent card. How about coming back to the good old U.S.A.?

While I always miss you during the summer, this year it has been highly increased by the desire to take with you more fully about my plans. You have always been such a tremendous help and your approval has meant so much to me.

Since our original conversation, the general program has been changed considerably. There are many reasons, but I shall not go into details. The accomplished fact is this: On July 13th, Charles and I signed legal papers in which I turned over to him all the artists, with the exception of the ten whose association with the gallery dates back to 1930 or earlier - Davis, Dove, Karfiol, Kuniyoshi, Marin, O'Keeffe, Shahn, Sheeler, Spencer, and Vorach. I gave him the mailing list and all the necessary information to start his own independent gallery, which he will call the Alan Gallery, Inc., and which will be situated at 32 East 65th Street. I shall act as consultant to his gallery and my name will appear on his stationery and catalogues so that the public will not get any idea that my interest in these artists has abated in any way.

The Downtown Gallery and its director will remain in the present location, which will be dolled up extensively to give an appropriate setting to the old masters in American art. I shall also bring back the Folk Art, the income from which will help me to carry out some additional projects - such as publishing, movies, etc. As I have mentioned to a number of my friends, what I really want to do is develop into a Monsigneur Sheehan of the art world and travel

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July sixteenth,
1 9 5 3

Mr. John I. H. Baur,
Hadlyme,
Connecticut.

Dear Jack:

No doubt you have heard of the reorganization plans and can understand why I have been so bogged under and have been so inattentive to my mail. It has been a sad and trying experience but my future plans and the excitement about the things I hope to do compensate me in a big way. Wait 'til you hear my projects!

This week I shall certainly take sufficient time off to work on the manuscript and dig up any suggestions to discuss with you. It will be wonderful to see you and Mrs. Baur on Friday, July twenty-fourth. I am not too far from Newtown proper. If you continue from Danbury through Newtown village, you will find a turn at Lovell's Garage marked BETHEL. That is route #202. Stay on 202 for about four miles, until you come shooting down a hill toward Lodgingtown, and there is a sharp fork. Instead of continuing on 202, bear left on this fork and bear left again at the bottom of this slope, continuing for 2.4 miles, where another fork will face you. This fork has three roads. Take the first to the right marked EDEN HILL. There is a cottage at the foot of the hill and the first house beyond is mine. My name appears on a tavern sign in the shape of a horse's head.

I certainly look forward to your visit.

Sincerely yours,

egh-k.

July 2nd, 1953.

Mr. Nelson W. Aldrich, General Chairman,
Boston Art Festival,
38 Newbury Street,
Boston, 16, Mass.

Dear Mr. Aldrich:

When the paintings and sculpture sent by this gallery for the Boston Art Festival exhibition were returned one piece of sculpture - "The Gray Rabbit" in granite by William Zorach - was missing.

We checked with the Berkeley Express Agency who claim that this sculpture was never delivered to them. Will you please look into this matter to see if it was not sent elsewhere by mistake. If it has not yet been shipped, will you please have it returned to this gallery as early as possible.

Sincerely yours,

JH:rl

1931.08.10

- 3 -

1931.08.10

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July twenty-fourth,
1931

Dear Electra:

A formal letter of acceptance was sent to you and again I want to tell you how flattered and happy I am with the honor bestowed on me.

LIFE magazine has phoned me about the TOT, which seems to have evoked more written comment than any other object in the article. I think it is wonderful that we can, in this way, add more and more to our records. There is nothing like getting the rest of the world to do your research for you. Also, I am so eager to see a photograph of the centaur. Perhaps we can trace the origin of more and more of the objects as time progresses and can make a definitive division between the small artisan's productions and those of the established firms like, Washburn, Fiske, Cushing, etc.

I never did get to tell you about my marvelous experience in locating the original molds and the man who is using them for modeling quantities of vases, which are subsequently doctored up and sold as antiques. I purchased three sections, which will be photographed and used in an article - when I get around to writing it. As a matter of fact, I sent a check as a deposit to purchase this whole outfit, with the complete collection of original molds, catalogues, etc. What I will do with the material is something else again, but I shall have to do something as I made this gesture in a moment of enthusiasm similar to that of Mrs. J. Watson Webb. If, and when, the transaction is completed, I shall tell you but, in any event, the discovery was a very exciting one and will make a terrific story for one of the magazines and will serve as a warning to honest dealers, when buying from other dealers - to say nothing of the large public that is constantly taken in by reproductions in every field. This was even more exciting than tracing the Bellamy eagles and the figureheads to Rockland, Maine.

I am sorry that I wrote so misleadingly about the selling-buying competition, without making myself sufficiently clear. What I meant is that I have no fear of selling competition. If a dealer has as good or better an object than I have, I am delighted when he places it. What disturbs me is that the sources of supply are affected by the publicity. When an individual knows that such material specifically is collected by museums, he will immediately ignore the regulation outlet - via a dealer in the field. In other words, it increases his opportunity in the way of outlets and, indirectly, the museum or

be viewed as a matter of fact, it is a point of honor

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.

Spring 7

0770

HERMON MORE, Director

LLOYD GOODRICH, Associate Director



JOHN I. H. BAUR, Curator

ROSALIND IRVINE, Associate Curator

MARGARET MCKELLAR, Executive Secretary

July 7, 1953

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Conn.

Dear Edith:

About the Jack Levine retrospective exhibition, to be held in our new building from June 1st through July 30th, 1954, I am enclosing a list of the pictures we are asking for, together with a copy of my letter to Charles. I think it is going to be a grand show, and I look forward to seeing it myself.

May we count on including two paintings owned by you personally, Schelomo and The Humanist? Please don't bother to answer this now, as I will take it for granted that the answer will be yes.

I am also enclosing a copy of my letter to Dr. Watter about Apteka.

I hope you have a fine summer, and I shall look forward to seeing you in the fall, if not before. I expect to leave town some time next week, and my address will be Little Compton, R. I.

Sincerely yours,


Associate Director

LG:FM
Enclosures.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 1st, 1953.

Mr. Henry P. Rossiter,
Museum of Fine Arts,
Department of Prints,
Boston, 15, Mass.

Dear Mr. Rossiter:

As I was arranging for the shipment of the "Lion" and "Rooster" referred to in your most recent letter, I found that the beak of the latter had been broken off, and in referring to the original photograph I discovered that this break had occurred previously.

Before sending this to you I would like to ascertain whether you would accept it in its present condition with a discount, or whether you would want us to make a repair. Personally, I am very opposed to the latter, but should be glad to follow the museum policy.

Tell M. K. to relax, and when I get a good moment in the near future I shall give him a credit toward future purchases - in spite of the special prices I had set on the objects originally.

I am off to the country tomorrow morning. My address is:
Eden Hill Road, Newtown, Connecticut.

I shall be glad to meet you in New York if you give me two or three days notice so that I can make the necessary preparations.

Sincerely yours,

EGH:l

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. J. WATSON WEBB
BURLINGTON, VERMONT

DEAR EDITH: HERE ARE THREE MORE DRAFT COPIES OF INFORMATION SHEETS: VARIETY UNIT, HORSESHOE BARN AND SOUTH BURLINGTON HOUSE (FORMERLY CALLED THE VERMONT HOUSE). FEEL PERFECTLY FREE TO MAKE ANY PENCILLED CORRECTIONS YOU WISH, AND PLEASE RETURN AFTER YOU HAVE LOOKED THEM OVER.

JULY 9, 1953

AFFECTIONATELY,

Edith

*Had an abscess, pulled & too full
mean. Watson sorry not to
see you. Love.
S.W.*

1953

- 3 -

July ninth, 1953

July ninth,

1953

Mrs. J. Watson Webb,
Shelburne,
Vermont.

Dear Electra:

I am a little late with my bread and butter letter but, as you were aware, I was not functioning normally and have not been for some time, but one week in Newtown has levelled me off and when I sign my official papers on Monday, the thirteenth, I shall sigh a deep sigh of relief. There is a great deal of work to be done in the gallery before I re-open in the fall in the way of straightening out the stock, redecorating and some re-modeling. I really look forward to next fall and shall be very happy to have all my folk art under my own roof again, so that it can be assorted, classified, cleaned, etc.

Of course I am delighted with your reaction to the Life article. Mrs. Schonover phoned me immediately after seeing a copy, to enthuse - not only about the general spread - but about the article, itself. It was worth the fight, wasn't it?

In this connection, there is something I want to say to you. We have always been very frank with each other and I feel that what I have to say is very important. While I am not afraid of selling competition, I have to be on guard in connection with buying competition. The source is becoming so limited that every object of quality available is important to me if I am to maintain the Folk Art Gallery on a high level. In all these years I have avoided outside publicity but, in your case, if I have done everything to the contrary - knowing that the public and the dealers immediately write directly to the collector of mass that is publicized, in the hope of making a direct contact. This, as you know, happened before in relation to the House and Garden and Vogue articles and you know, too, that you received a number of letters. However, in connection with Life, you will receive hundreds - if not thousands - of communications from people who have hair wreaths, Macy bird's eye maple, as well as good objects. I feel, in this instance, all such correspondence should be directed to me. You may trust my judgment in ing any outstanding object to you for the museum. You may also be sure that under this arrangement you will fare much better financially as - as a dealer - I can get a lower price and, with my experience in the field, can be sure that each object is correct. The additional charge

23-670

prior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Next address (to Aug. 11):

HOTEL BAUER-GRÜNWALD
S. A. H. T. VENICE
HOTEL DE LA MENARA ITALY
MARRAKECH
MAROC
TEL. 32-77 - 32-78
REG. COMMERCE 3781
CH. POST. RABAT 381.20
AD. TÉLÉG. MENAROTEL
CAIRNF AIRF Sdg. 332.24

Faiolo, Italy

MARRAKECH, LE

July 30th
1953

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith,

Our very best wishes to you. Truly believe your step is a wise one, and of advantage not alone to you and Charles, but to the cause of American Art. It is extremely rare to find a dealer, not alone possessed of your enormous capabilities, but of your affection for the cause of American Art and determination to serve its cause. This is not said in flattery but in all earnestness. You need have no qualms about your action, but rather felicitations. Charles too, we are sure, with his own gallery, his integrity and enthusiasm, must succeed. Yes, it is a happy day and we congratulate you. We surely look forward to seeing you on our return, and perhaps sharing in some way your hopes for the advancement of the art of America we all love so well.

Being in Florence is still a rare treat. From here to Venice, and perhaps Yugoslavia for a bit before returning home.

Do hope the summer has treated you well. Again all our good wishes and love,

Edith + Mickey

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Dalsall Hatfield.

- 2 -

July 8, 1953.

2013年12月
 第 2 卷 第 1 期

function in a much wider field and I am sure that we can do things together, since I will no longer be associated with the Perls gallery.

An official announcement of the plan will be sent out late in August to make the September magazines.

I am very excited about the new plans and am bursting with ideas.

Sincerely yours, I would not be able to say all my mind
 but I am sure you will find it as interesting as it is
 and I am sure you will find it as interesting as it is
 and I am sure you will find it as interesting as it is

While the matter is closed I wish to turn the matter of July and August, two of the employees are known to receive any deliveries, and you may send the pictures back to your convenience. If you have not already sent "Inching and the Star of David," I also in which is written in an exact of the two letters is rather small, low.

of children of color. It was found that the children of color were more likely to be placed in foster care than the children of white parents. This was due to the fact that the children of color were more likely to be placed in foster care than the children of white parents. This was due to the fact that the children of color were more likely to be placed in foster care than the children of white parents.

like that at Holston Insane etc. I have been making collection visits the American Folk Art collection, which I have had in storage for the Shuman, Schuler, Bonner, and Towner, and will bring back to the gallery here 1930, namely: David Hovav, Harriet Knipfowicz, Martin Kestel, conservative and as retaining the two artists who joined the organization before I am reeducation and convincing the public to take it upon themselves. I decided at this stage to become a high-priced executive, splitting it into two sections. The little boys with being & for your private and confidential information, I am recommending the

Charles Alan, my associate, has rented a gallery (another downtown and all the other artists associated with the gallery will move with him). I shall act as consultant for the gallery and shall continue my interest in the second and third generations. With the reduced responsibility - I shall have time for digger and better things and will arrange to do considerable traveling - but not as a Yankee peddler, and there will be a concentration on the ten artists, plus new like himself, Gibson and others whose work I own and market, of course. I shall

egh-k.

COPY FOR MRS. HALPERT

Webb

JULY 2, 1953

MR. RENE D'HARNONCOURT,
DIRECTOR,
MUSEUM OF MODERN ART,
11 WEST 53RD STREET,
NEW YORK, NEW YORK.

DEAR MR. D'HARNONCOURT:

EDITH HALPERT WAS HERE WITH US OVER THIS WEEK-
END. SHE HAS TALKED TO ME SO MUCH ABOUT YOU THAT I
FEEL AS IF WE HAD ALREADY MET. WOULD THERE BE ANY
CHANCE OF YOU AND YOUR WIFE AND EDITH COMING UP
HERE ANYTIME BETWEEN JULY 13TH AND AUGUST THE 3RD
WHEN MY HUSBAND AND I LEAVE FOR SCOTLAND? IT IS AN
EASY TRIP BY AIR, AND I WOULD BE DELIGHTED TO PAY YOUR
EXPENSES UP AND BACK AND WHATEVER CHARGE YOU FEEL JUST
FOR GIVING US ADVICE AS TO HOW WE CAN IMPROVE OUR MU-
SEUM. WE ALL ARE VERY INEXPERIENCED AT WHAT WE ARE
DOING AND ANY ADVICE FROM YOU WOULD BE SO HELPFUL, NOT
ONLY TO ME, BUT TO OUR DIRECTOR. IF YOU DO FEEL YOU
COULD MAKE THIS TRIP, I WOULD BE MOST GRATEFUL. IF NOT,
I WILL LOOK FORWARD TO MEETING YOU AT SOMETIME IN THE
FUTURE.

SINCERELY,

P.S. WE WERE SO HAPPY TO READ THAT BILL BURDIN IS
YOUR NEW PRESIDENT. HE IS MY HUSBAND'S COUSIN,
AND SUCH A FINE MAN.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July ninth,
1853

Mr. Eberhard Giese,
Kalterendstrasse 3,
Berlin W. 30,
GERMANY.

Dear Mr. Giese:

No doubt by this time you will have received word from the Chase National Bank regarding the painting I am purchasing from you - together with the instructions regarding the consular invoice, unframing the picture, and shipping arrangements.

I am looking forward to seeing the painting in the hope that it will be as interesting as it appeared in the photograph.

Thank you for your courtesy.

Sincerely yours,

egh-k.

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

THE MUSEUM COLLECTIONS

July 10, 1953

Dear Edith,

I am enclosing a copy of the letter received today from Mr. Honda, President of the Mainichi Newspapers. As you can see the news is good and I am very pleased for this is the confirmation I was waiting for.

You most likely will have a better idea of the dates than I since I do not know your commitments. Either March or October; although collectors may be more willing to have their paintings borrowed during the summer months if we figure 6 months from March, paintings to be returned in September. However, that ~~also~~ may be too long a period. ?

Will you carry on from here? I shall be very glad to get together with you at any time as you know on this but with your hand in it I will feel that everything is more official.

Hope to see you when you are in the city next week, at least call me if you are too busy to visit, mostly to let me know if your plans are definite about coming up to Woodstock.

Love,

Sara

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July eighteenth,
1 9 5 3

Mr. Lloyd Goodrich,
Little Compton,
Rhode Island.

Dear Lloyd:

Indeed, I shall be very glad to lend the two paintings by Jack Levine in my personal collection - "Schelomo" and "The Humahist". These can be credited to me personally. Mrs. Watter is here at the moment and asks me to inform you that "Apteka" will also be available. All the pictures credited to the Downtown Gallery on your list, with the exception of "The Pawn Shop, 1951", are owned by Jack Levine and should be credited to the Alan Gallery, Inc. The "Pawn Shop" belongs to the Downtown Gallery and should be listed accordingly.

For your private information, Charles and I finally signed the official papers on July thirteenth, making the separation legal. Some day I shall tell you about "The Gangster's Funeral" which, as you probably gathered, created an embarrassing situation. Because of the strong feeling involved, I let the sale go through the Alan Gallery - although it was rather premature, both officially and legally. This may, in part, explain my rather curious actions during your visit. As I wanted everybody to be happy, I thought it best to step out of the picture at that juncture and hope you understand that I did not intend to be rude.

I hope you and Edith are having a wonderful summer. I am right up to my ears in connection with the new plans for the forthcoming season and preparations for my new role as the Monsigneur Sheehan of the art world. I am really terribly excited about the future and hope that I can make the contribution I am aiming at.

Sincerely yours,

egh-k.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SENDER IS AWAITING A SPEEDY

answer

PLEASE GIVE IT TO THE MESSENGER
OR TELEPHONE

WESTERN UNION (13).

W. P. MARSHALL, PRESIDENT

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA 127 PD=POMONA CALIF 27 1008AMP=

09-11 PM 2

MRS EDITH HALPERT, DIRECTOR DOWNTOWN GALLERY-

32 EAST 51 ST=

LIST OF FOLK ARTS NOT RECEIVED NOR THEIR PHOTOGRAPHS IS
THERE ANY POSSIBILITY BORROWING JOHN MARIN PAINTING
REQUESTED OUR LETTER JULY 9TH WIRE COLLECT=

MARY W DANE SECRETARY FINE ARTS DEPT LOS
ANGELES COUNTY FAIR=

H. Henscrape

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

The Mainichi Newspapers
Tokyo, Japan

July 4, 1953

Dear Mrs. Kuniyoshi:

Thank you very much for your letter of June 26 last.

I am very glad to hear that you think you would have no difficulty in assembling 50 pieces of your late husband's work of art for use at a proposed Kuniyoshi Memorial Exhibition in Japan. It has been an wonderfully good news for all art lovers in Japan.

As far as we are concerned, March or October, 1954, would be the best time for holding such an exhibition. They are the best time because they are in the season of art exhibitions in Japan.

But if those months were inconvenient for you because of your plan of memorial exhibitions in America, we can hold ours some other time. If you let us know your plan of exhibitions in America, we can decide our plan accordingly.

We would like to hold the exhibition in Osaka (Japan's no. 2 city) and Fukuoka (largest city in Kyushu) as well as in Tokyo. To allow enough time for shipment and exhibition at three cities in Japan, the pictures will have to be landed for about six months. If the pictures could not be had for that long period of time, the exhibition will have to be held just in Tokyo or in Tokyo and Osaka according to the period of time the pictures could be had.

I would appreciate it if you would kindly let me know just how long the pictures will be available for exhibition in Japan.

I am very thankful for your kindness and hope that our project will be very successful.

Yours very sincerely,

Chikao Honda President

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERI, Director
CHARLES ALAN, Associate Director

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3787

July 23, 1953

Mr. George Efron
41 West 83 Street
New York 24, N. Y.

Dear Mr. Efron:

The bills you refer to in your letter of
July 11th, were paid as follows:

Oct. 27 bill paid December 6, 1952 Check #17632
Nov. 3 " " January 5, 1953 " #17742

Sincerely yours

L. Allen

Dear Mr. Allen:

While I received your check in January (which was applied
to the Oct. 27 bill), none has reached me in December. Could
it be, that the December check went to C. Valentin Gallery
by mistake? Sorry to bother you.

Yours very truly

George Efron
GEORGE EFRON

July 31, 1953

THE BALTIMORE MUSEUM OF ART

HAS RECEIVED *a painting:*

"The City and I" 1946

by Louis Hughes-Hughes

AS A GIFT *for the*
Edward Joseph Gallagher III Memorial
FROM *Mrs. Edith Halpert* *Collection*

FOR WHICH MOST GRATEFUL ACKNOWLEDGMENT

IS HEREBY MADE

Adelyn D. Breckin
DIRECTOR

BALTIMORE, MARYLAND *July, 1953*

July ninth,
1953

Mr. Egmont Arens,
480 Lexington Avenue,
New York, N. Y.

Dear Mr. Arens:

When I returned from a trip to Vermont, I found your message but dashed off again within an hour or two. Thus, I am writing to apologize for the apparent oversight.

While the gallery is closed officially for the summer, Lawrence Allen is there from Monday through Friday from ten to five. May I suggest that you drop in to go through the Zorach photographs to select what you consider appropriate for your purpose.

If you will phone me at Newtown, Connecticut, reversing the charges, I shall be glad to discuss the matter further. The number is Garden 6-4508.

My best regards.

Sincerely yours,

egh-k.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

and I dictated to her what I thought for the buildings and we thought it would be wise to send the draft down to you so that you could correct it. I have not found the original story of the Stage coach Inn yet as I am really trying to keep off my feet. The Dr. scared me a bit and said he did not understand how I escaped phlebotis so now I am typing with my foot in the air and since you left I have not gotten out once from the car at the Museum although I do go down and chat with them all. They did such a swell job of the party I thought.

Mrs. Carlisle has just come in and she has not yet been able to finish the letters I gave her but they will come to you very shortly. Ralph had to have her for boat charters so have just a little patience with us.

Shirley Potash sent me the proofs of Life and they are really wonderful. I am going to write to Elliot. My he did do a good job. But guided ofcourse by my Fariy God Mother.

If you hear any news do write to me and I will keep you posted as to what happens here. We had eighty six visitors yesterday. Increasing every day.

All my love good luck and so many thanks for everything.

Watson is writing to you he defintely gets to the city next Wed.

Your very very grateful

July 1st. [1953]

Elita

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Lawrence A. Fleischman,

- 2 -

July 15, 1953.

Spencer and Zorach.

The entire gallery group, with the exception of the ten mentioned above, will move with Charles Alan to a gallery uptown, which he will operate on his own but I shall act as consultant and will continue my enthusiastic interest in the artists under his management.

This new arrangement will give me more time to spend with my favorite clients and to carry out some large promotional plans for American art. Because the ten artists I am retaining require little effort on my part in the way of publicity, as well as propaganda, and all the others are firmly established - including the Ground-floor boys - I shall have plenty of time to follow through on my program of becoming the Monsigneur Sheehan of the art world - converting collectors of foreign art to American art.

And so, I will be popping up in Detroit most any day next fall to see you folks and to spear the retarded characters.

Sincerely yours,

agh-k.

I shall be popping up in Detroit most any day next fall to see you folks and to spear the retarded characters.

I shall be popping up in Detroit most any day next fall to see you folks and to spear the retarded characters.

MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN

EVA INGERSOLL GATLING
CURATOR

JULY 3, 1953

MR. EARL E. HARPER
SCHOOL OF FINE ARTS
THE STATE UNIVERSITY OF IOWA
IOWA CITY, IOWA

DEAR MR. HARPER:

WE HAVE ARRANGED TO BORROW TWO PAINTINGS
FOR AN EXHIBITION OF AMERICAN PAINTING
AND SCULPTURE, OCTOBER 2 TO NOVEMBER 1,
1953, WHICH ARE IN YOUR CURRENT EXHIBITION.

STUART DAVIS, "RAFT AT RAPPAPORTS"
EDWARD HOPPER, "SOLITUDE"

BOTH THE DOWNTOWN AND THE REHN GALLERIES
HAVE INDICATED THEIR WILLINGNESS TO HAVE
THESE PAINTINGS SENT DIRECTLY TO US WITH
OUR JOHN MARIN. I AM SURE THAT YOU WILL
RECEIVE CONFIRMATION FROM BOTH GALLERIES
AND I HOPE THAT THIS ARRANGEMENT WILL NOT
INCONVENIENCE YOU.

SINCERELY YOURS,

EIG:8

CC: ✓ DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK

FRANK K. M. REHN, INC.
683 FIFTH AVENUE
NEW YORK 22, NEW YORK

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN

EVA INGERSOLL GATLING
CURATOR

JULY 3, 1953

MR. CHARLES ALAN
DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK

DEAR MR. ALAN:

I WISH TO CONFIRM MY CONVERSATION WITH BOTH YOU AND
MRS. HALPERT, WHO I HOPE IS NOW ENJOYING A WELL-EARNED
VACATION. WE WOULD LIKE TO BORROW FOR OUR FIRST
BIENNIAL EXHIBITION OF AMERICAN PAINTING AND SCULPTURE,
OCTOBER 2 TO NOVEMBER 1, 1953, THE FOLLOWING PIECES:

✓ KARL ZERBE, "POMPEIAN STILL LIFE"	750	6728
✓ GEORGE L. K. MORRIS, "DUAL PROJECTION"	500	
✓ PAUL BURLIN, "INTRANSIGENT"	2000	
✓ JACK LEVINE, "THE ABUNDANT LIFE"	1500	
✓ GEORGIA O'KEEFE, "IN THE PATIO"	2000	
✓ STUART DAVIS, "RAPT AT RAPPAPORTS"	5000	
✓ BEN SHAHN, "DISCORD"	1050	
JOHN MARIN, "THE FOG LIFTS"	5000	
WILLIAM ZORACH, "MAN OF JUDAH"	5000	

WE WILL, OF COURSE, ASSUME ALL COSTS OF PACKING, SHIPPING
AND INSURANCE. WE WILL INSTRUCT OUR AGENT TO PICK UP
THE PIECES ON TUESDAY, SEPTEMBER 8.

WILL YOU PLEASE BE SO KIND AS TO FILL OUT THE ENCLOSED
FORMS AND RETURN THEM TO US TOGETHER WITH A PHOTOGRAPH
OF EACH PIECE.

MRS. HALPERT AND I TALKED A LITTLE ABOUT THE PROBLEM OF
PICK-UP AND PACKING. WE HAVE USED BERKELEY EXPRESS FOR
SEVERAL YEARS, BUT I HAVE HEARD SOME DISTURBING RUMORS
ABOUT THEIR MISHANDLING. MRS. HALPERT MENTIONED HAYES,
I BELIEVE. COULD YOU TELL ME IF THIS IS HAYES STORAGE
INC. AT 305 EAST 61ST STREET? I AM ANXIOUS TO USE THE
FIRM THAT WILL PROVIDE THE MOST CAREFUL HANDLING.

WE ARE VERY GRATEFUL FOR YOUR COOPERATION IN ARRANGING
THIS SHOW.

SINCERELY YOURS,

EIG:B

ENCL.

rior to publishing information regarding sales transactions,
essentials are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
unobscured is living, it can be assumed that the information
may be published 60 years after the date of sale.

July sixteenth,
1953

Mr. Joseph Gerstgn,
Highland Terrace,
Brookton, Massachusetts.

Dear Joe:

When you read the latter part of the letter you will understand why I have been so businesslike and so hazy at the same time; why I have been so remiss about calling in Boston and writing subsequently.

For your private and confidential information, I am reorganizing the gallery. This decision occurred after a great deal of thought, sentimentality, emotional upsets, etc., but I felt that I just had to do it and the timing for this is ideal.

As of September eighth, the Downtown Gallery will be divided into two independent sections. I am remaining in my present quarters with the ten artists who were associated with the gallery before 1930, namely: Davis, Dove, Karfiol, Kuniyoshi, Marin, O'Keeffe, Shahn, Sheeler, Spencer and Zorach, as well as the American Folk Art collection and the many paintings I have bought by other artists during years, with the idea of displaying and selling.

Charles Alan has rented a gallery further uptown and all the other artists will move with him. I shall act as consultant for the Alan Gallery, Inc., and shall continue my interest in the second and third generations. With the reduced responsibilities and the elimination of the tremendous amount of paper work, I shall have time for bigger and better things and will concentrate on becoming the Monsigneur Sheehan of the art world - converting the few backward characters who still feel that only Europeans have produced great art. The program I have in mind is terrific and I am so excited that I can barely breathe. All in all, I feel that I can really accomplish something for American art by this move and hope that you will approve.

One of my main objectives is the fact that I shall have time to spend with friends in Boston and in other towns and can really sit in the gallery and concentrate on their conversation.

Sincerely yours,

egb-k.

Prior to publishing information regarding sales transactions, reviewers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Eberhard Giese
Kunst u. Antiquitäten

Berlin W 30, den 16. Juli 1953
Kalkreuthstr. 3
T. 24.25.64

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Fa.
The Downtown Gallery
32 East 51 Street
NEW YORK 22 N.Y.
U S A

Sehr geehrte Frau Halpert,
mit verbindlichem Dank bestätige ich Ihnen Ihr freundliches Schreiben vom 9. Juli.

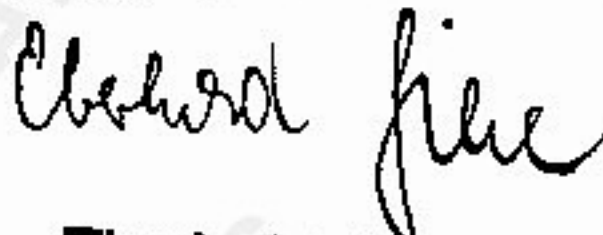
Ich hoffe, daß Ihr Gemälde inzwischen wohlbehalten in Ihre Hände gelangt ist. Verkauf und Transport des Bildes sind ganz nach den Wünschen vor sich gegangen, die Sie in Ihrem Akkreditiv ausgesprochen hatten.

Inzwischen werden Sie sich davon überzeugt haben, daß der Harnett im Original der Qualität entspricht, die Ihnen das Photo vermittelt hatte. Ich wünsche Ihnen einen vollen geschäftlichen Erfolg mit dem Bilde und hoffe, daß es nicht das letzte Bild sein wird, das ich Ihnen zuführen kann.

Interessiert Sie der Peters weniger oder wollen Sie erst mit Hilfe des Photos nach dem Gemälde versuchen, Interessenten zu finden?

Vielleicht können Sie mir gelegentlich einmal den Kreis von Objekten näher beschreiben, für die Sie stets Interesse haben. Das würde mir eine Zusammenarbeit erleichtern.

Mit vorzüglicher Hochachtung



Eberhard Giese
Kunst u. Antiquitäten
BERLIN W 30
Kalkreuthstr. 3 Tel. 24 25 64

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

this division in the gallery. There are many higher things that I can accomplish at this stage of the game and I am sure that I can do a great deal more for American art and American artists if I eliminate the tremendous amount of clerical work involved in handling so large a group. Charles will take excellent care of my children, I am sure, and will make a great success as an independent art dealer - away from the machinations of this female who turns out lights, etc.

Mr. Thomas G. Thompson
The Mayo Hill Galleries
Wellfleet-on-Cape Cod,
Massachusetts

Dear Tommy:

And so, if you want to hear all the details and the exciting program, I have outlined for myself and the exciting things that will happen in American art, come and see now. The Fletcher and Fredenthal shows stand, of course, but for the latest you will have to work through the Alan Gallery, Inc. David is very excited about it and it will be a magnificent show.

A bientot!

Very truly yours,
Sincerely yours,
I have made a copy of the letter to you and it is made of wood.

egh-k.

Incidentally, have you heard the latest regarding Charles and I were officially and legally divorced as of July 1950 and I have him custody of twenty-four of my children - some 15-16 and others not. The divorce had a word for all names and a retaining in the old store, with the apartment in the back and a retaining the ten minutes who joined the gallery before 1950, namely: Davis, Howe, Kestel, Krumpholtz, Martin, O'Keefe, Sherman, Shuster, Spencer, and Tschorn.

P.S. Love to Nat.

Finally, I am very excited about this project which I have had for years, but never had the emotional stability to make

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. J. Watson Webb,

- 2 -

July 9, 1953.

July 9, 1953

I was delighted to get the drafts about the buildings and shall work on them today. Don't you think that they should be reduced to a one page statement which can be pasted and placed on the wall.

In talking to Watson, Jr., we agreed the only way to keep you quiet was to give you a strong type. I am pleased that you are doing your talking out of a window, but would prefer to see you reclining on a chaise longue and dictating all your mail between naps, under the Bellamy eagles.

And so, my best regards.

Affectionately,

egh-k.

Assuming my notebook are correct, I am sending the map to home so that you have a chance to study the outline superficially and get his ideas before he sees Shelburne. It might be a good idea to send him directly a short sheet of the life article, with the idea that he may not have retained the issue. From what Mrs. Schenover said, on the phone yesterday when I called to reach your son, the attendance has jumped considerably within two or three days and I am sure will continue to do so as vacationists with the life article under their arms go shooting up Route 7. I was delighted also to hear, when I talked to Watson, Jr., that the life editor felt the article didn't do justice to the museum. You see, you have been too modest.

It was sweet of you to worry about the trip. As a matter of fact, it was the stormiest flight I have experienced in many years and I had an amazing experience riding home from the airport.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July twenty-second,
1 9 5 3

Mr. Othmar H. Hanes,
602 - 18th Avenue,
Menominee, Michigan.

Dear Mr. Hanes:

Thank you for your letter, which was forwarded to me at my summer home.

It is very difficult to make an offer without seeing the original picture. We have had a number of these prints in our possession at various times and have bought and sold them at varying prices - depending entirely on the condition of the print. Some of them have held up superbly - others are cracked or discolored or torn.

If in perfect condition, the wholesale price would be about \$150. with the frame. That is about all I can tell you at this point.

Sincerely yours,

egb-k.

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Edith,

I was so relieved to hear that you had arrived safely in N.Y. I woke up at one o'clock and we were having a fierce storm. My but I did appreciate your coming up for the meeting and I want to thank you again from the bottom of my heart for all that you do and have done for me and for the Museum. Words are all too inadequate. You are a dear and I love you and admire you and only hope that all went well for you in town and that you got your contract signed the way that you would like to have it.

I have dictated a letter to Mr. Rene D. and will send you the letter to mail incase you think it is not right. Here is the ground plan that you asked for.

Mrs. Carlisle was here yesterday morning

July eighth,
1953

Mr. Martin L. Weiss,
407 South Hope Street,
Los Angeles 17,
California.

Dear Mr. Weiss:

It was nice to hear from you.

Indeed, I do keep you in mind and when I return from my summer vacation, shall start pounding you with sales literature. As a matter of fact, I have three or four things for your consideration, about which I shall write you when the gallery re-opens in September.

At present, I am at my summer home - Eden Hill Road, Newtown, Connecticut - and am both relaxing and making plans for the new season and the new reorganization plans. You will receive an announcement about the exciting program some time in August.

I hope you have a very pleasant summer.

Sincerely yours,

egh-k.

OTHMAR H. HENES
692-18TH AVENUE
MENOMINEE, MICHIGAN

July 15, 1953

Mrs Edith Gregor Halpert
Downtown Gallery
32 East 51st Street,
New York, N.Y.

Dear Mrs. Halpert-

You have been referred to me by Mr. Alfred V. Frankenstein of the San Francisco Chronicle as possibly being interested in a picture that has been in our family for many years. This picture is a Tuchfarber edition of Harnetts painting, "The Old Violin". This picture is on glass in a frame with imitation hinges and key hole. The frame is very heavy and the outside dimensions are 48 $\frac{1}{2}$ " x 37". Across the bottom of the picture is printed "Entered According to Act Of Congress In The Year 1887 By The F. Tuchfarber Co., Publishers Cin. Ohio.

This picture has been in the family for many years as I am sixty-two years old and up to recently, it has been hanging on the wall of the old home as long as I can remember. The home has recently been torn down.

If interested in making an offer, I would appreciate hearing from you. I am offering this pictures to others who have been referred to me as possible purchasers.

Very truly yours

Othmar H. Henes

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Chanticleer. I thought he looked mighty fine!

Best regards to you, and I'll see you
when that tired old custom of Joyous Yuletide
will be upon us again!

very sincerely,

Walter Cobb

Mrs. Rafael Navas
316 East Sixty-sixth Street
New York 21, N. Y.
July 25, '53

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Edith:

Thank you for your letter received today. I mailed a check for 1500⁰⁰ to the Downtown Gallery inc. yesterday. I have had to call Lawrence once or twice about small details. He is so blithe — years younger. I must say that he answers the telephone infinitely better than your late female help (rather former). I blew my top this week over Jim Schramm's "understand for museum purchases & discounts from 10% to 25% are in order" — or similar words. I vowed to tax him with

Mr. Charles Alan

- 2 -

July 2, 1953

Thank you again for all your courtesies in connection with these loans.

Very sincerely yours,

Margaret Miller

Margaret Miller
Associate Curator

Mr. Charles Alan
Downtown Gallery
32 East 51st Street
New York, New York

MM/al

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

1953 JUL 29 PM 4 16
LSD
UJ NEW YORK
WJD



PALM BEACH ART LEAGUE

NORTON GALLERY AND SCHOOL
OF ART

PIONEER PARK, WEST PALM BEACH, FLORIDA

REGINALD POLAND, Director

July 7, 1953

Mrs. Samuel Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We received a statement which I infer means that a very nice original etching is on its way to us. Also, I hope I am right in understanding that this is a gift from you or your gallery to our collection? The print has not yet arrived but no doubt will very shortly. We do thank you very much indeed. I have especially wanted one of Marin's significant examples for permanent exhibition here and am very grateful to you for making this possible. You mentioned a Pop Hart. Naturally, if one does pop up, and which might be available for this gallery, we would be overjoyed. As in the case of Marin, we have good examples by him in painting and no drawing. (This collection which I am trying to assemble is of graphics, so that it would include wash-drawings as well as prints proper.)

It was so good to see you again in New York. As always, I enjoyed visiting your gallery and seeing you and the others who make the place so interesting and delightful.

With thanks again and my own personal appreciation, and with warm regards,

Sincerely and cordially,

Reginald Poland
Reginald Poland
Director

RP:eb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Enclosed for Mr. Rockefeller, III, are two copies of the exhibition catalogue.

Mr. John D. Rockefeller, III,

- 2 -

July 15, 1953.

Mr. John D. Rockefeller, III,
135 East 60th Street,
New York 22, N.Y.

At present, and through the month of August, I shall be at my summer home at Edgemont, New York, and will be delighted to hear from you. Dr. Kayser will follow through with specific requests, addressed to whichever official is responsible for the department.

My very best regards to you and Mrs. Rockefeller. This exhibition of paintings and sculptures produced by American folk artists in the late 18th and early 19th centuries, which I have derived from the Old Testament.

Some of the best material of this type is in your collection. I have been looking for some time for the Old Testament paintings. Dr. Kayser wrote to Williamson but was advised that no loans are possible. Since I don't know who to approach, I decided to write to you with the matter. Williamson, Director, American College, Bethlehem, Pa., has agreed to contribute to this exhibition and I am sure that you will not want Williamson to be the one donating. It is probable that the exhibition will be featured in LIFE magazine and the final listing has to be prepared very shortly as the reproductions will be in color and a good deal of time is required for making the plates, etc., for January publication.

Naturally, I feel strongly about seeing some of my favorite paintings which I told to your mother included in this show. They will be among the outstanding examples in the entire group and are listed below.

- "Jacob and Rebecca"
- "Joseph Interpreting Pharaoh's Dream"
- "Joseph Introducing his Brothers"
- "Moses in the Wilderness"

There are others that are not as yet listed but the important factor at this moment is your consent to the loans.

egh:k.

OFFICE OF THE DIRECTOR

STATE UNIVERSITY OF IOWA
SCHOOL OF FINE ARTS
IOWA CITY, IOWA

July 23, 1953

My dear Mrs. Halpert:

It was very pleasant to talk with you on the telephone last week in New York City. I only regretted the lack of any time to call on any of my friends in the field of art during the two days I was in the city. I was on a quest for a new head for our Department of Music and for a new principal viola player for our orchestra. I just stayed in my hotel room and people came to see me in an almost unending stream.

I have two important matters I want to ask you about in this letter. First, I shall be able to make a modest purchase from the exhibition of "Paintings by American Masters" now on the walls of the Main Lounge of the union here, which exhibition will close August 1.

As usual I am proceeding through committee action, seeking recommendations from the faculty of the Department of Art, and balancing these against recommendations of the Union staff which are predicated upon the response of the public to the exhibition as we have observed that response.

Final recommendations from the two committees have not yet been laid before me. But it is quite apparent that there will be great interest in two or three of the paintings from the Downtown Gallery. I am, therefore, writing to ask you what the price to the State University of Iowa would be on each of these paintings if final choice of one or more of them should be made.

Those in which the greatest interest is presently apparent are the following: "Study for a Gangster's Funeral," Levine; "Green Marine With Boats," Marin; "Movement in Grey, Green, Red," Marin.

The question is raised whether we might secure a better painting by Marin if we investigate other subjects of his than

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Fred J. Johnston

63 MAIN ST., KINGSTON, N. Y.



Van Lounen Mansion

ANTIQUES

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 22, 1953

Dear Mrs. Halpert,

My brother informs me, I am quite mad, for my thinking and telling you were directional signals on the eagle weather vane. He bought it as is, except he had it mounted. I could have aware for sometime and actually the signals we did have but with another weather vane that has been sold. So forgive me for my stupid mistake.

The weather vane came from a farm in Pleasant Valley, New York.

The large embroidered Quin and Cher came from the descendant of the maker, Mrs. Weed, found here in Kingston.

The embroidered memorial to Quincy, was found in lower Mass.

The two watercolors from the Duncan Candler collection in Canaan, Conn.

I would be willing to bring the carved rooster to New York when I deliver your things if you will be there to accept. Meantime perhaps I can get a picture of it. The price would be \$180.00. Will keep you in mind if we find anything of interest to you.

Opposite the Old Dutch Church

Sincerely yours,
Wesley M. Johnston

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

July 28, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Edith:

The Institute of Contemporary Art is presently organizing a first important retrospective exhibition of the paintings and drawings of HENRY BLOOM. Participating with us on the project are the Whitney Museum of American Art, New York, the Albright Art Gallery, Buffalo, and several other major American museums. A sixteen page illustrated catalogue with text by Frederick S. Wight is presently going to press.

The exhibition will open in Boston early next April and we are very anxious to borrow your painting by Bloom. The Institute of Contemporary Art and its collaborators will defray all expenses pertaining to the loans - packing, shipping, insurance, photography, etc.

In the event that you generously consent to lend to this important exhibition, will you be kind enough to fill out and return the enclosed form at your early convenience. As soon as the itinerary is firm, a copy will be sent to you. In the meantime, I should like to assure you that we will not impose on your generosity for any longer than necessary.

With most sincere thanks, I remain

Faithfully yours,


James S. Flannery
Director

JSP:des
Enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July eighth,
1953

Mr. Charles Sheeler,
Dow's Lane,
Irvington-on-Hudson, N. Y.

Dear Charles:

I have just received a letter from O'Donnell Iselin, from which I quote:

"My pocketbook is, of course, not in a class with the Rockefellers and such like, so that the \$2,500. for a good size portrait makes me think twice before embarking on the venture.

As I understand it, Mr. Sheeler has the copies of the photographs he took of the house some time ago. I would like you to find out some time, which negative of the house he would like to use. I judge he took several. Would he be able to do the job in his studio, or would he do it on the spot?

Have you ever seen the house? If not, perhaps I can make a date with you to stop off some time as you motor to or from Newtown, Connecticut.

Please let me know the probable size of the portrait Mr. Sheeler would do for the price you gave me. "

I feel confident that you should not do this job for less than \$2,500. but you can use your judgment about the size. I mentioned something in the neighborhood of 25x30 or smaller.

Will you answer paragraph #2 and, if possible, send me a print so that I may arrange to discuss the idea further with Iselin. How about coming up to say "hello"? Albert is here with me and we can really give you and Musya almost as good a meal as the Sheeler's turn out.

Sincerely yours,

egh-k.

July eighteenth,
1 9 5 3

The Jewish Museum,
1109 Fifth Avenue,
New York, N. Y.

Dear Dr. Kayser:

I just came across another photograph of a superb painting entitled "Rebecca at the Well", painted by Mary Parke and dated circa 1805.

It might be interesting to show it with the one from the Williamsburg Collection, which is the same subject and probably by the same artist. The former belongs to the New York State Historical Society in Cooperstown, N. Y.

From time to time I will send you little notes of this type - as I come across additional material.

Sincerely yours,

egh-k.

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ALBION COLLEGE
ALBION, MICHIGAN

Art

Camp Sherwood
Boyne City, Mich
31 July 1953

Downtown Gallery
in New York

Gentlemen:

On 16 June you billed us for a lithograph
THE KING by Jack Levine at \$15.00 which I
selected that month in your gallery. As
the above will show you I am in the north
woods and cannot check up on the arrival
of this print and the college is reluctant
to pay bills which I don't OK.

I have written twice to the college to find
out if the print is in their hands, but they
cannot locate it and it has not been regis-
tered on their incoming package list. So
I am wondering if you have a record of its
shipment?

I will be returning to Albion late in August
and will check up on the matter then. In the
meantime I will hold your request for a re-
ceipt and you can check your shipping records.

The fact that my office was painted this summer
and everything was disrupted may be the cause of
our problem.

Sincerely,
Vernon L. Bobbitt
Vernon L. Bobbitt
Chairman

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July twenty-fourth,
1 9 5 3

Mrs. J. Watson Webb, President,
The Shelburne Museum, Inc.,
Shelburne, Vermont.

Dear Mrs. Webb:

Thank you for your letter advising that I have been elected to the Board of Trustees of the Shelburne Museum. I cannot tell you how touched and delighted I am by this action. It is a great honor to be connected with the Shelburne Museum and particularly so in this capacity.

May I extend my further thanks to the other members of the Board who joined you in this decision.

Sincerely yours,

egh-k.

tion to publishing information regarding sales transactions. Members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DALZELL HATFIELD
FINE PAINTINGS
AMBASSADOR HOTEL
LOS ANGELES

July 13, 1953

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, 22, New York

Dear Edith:

Your letter sounds most interesting, and I think you are wise to devote your own efforts to the men you have developed all these years. They should pay you off now. I am wondering if Kuniyoshi left very much upon his death? We were very surprised that he passed away because we had dinner with him at the Cowles last spring when we were in New York, and at that time he appeared to be in fine shape.

I am sure we could work together on some of your people to advantage, and since I expect to be in New York in October, we will get together and talk over your plans at that time.

My client hasn't been in again to see "Lincoln and the Star of David." So since you want to hold that I will not sell it. The paintings shown on the enclosed list will go forward to you next Monday, and you can let me know when you have received them in good condition. We may have to write later for one of them back, but I do not feel the chance at this moment is good enough to hold the picture.

I shall be very interested in seeing your American Folk Art Collection. also when I am in New York because in that field I think we can work to great advantage. I have a number of clients who are interested in early folk art.

We have been asked by a Southwestern Museum to arrange an exhibition from January 10 to 31 of five or six women artists. Among them will be June Wayne who has had a tremendous success out here this last year, and was chosen "Woman of the Year in Los Angeles" for her accomplishments in the field of art. She also has recently

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

won two national prizes for her lithography. There will also be Mary Bowling who has revived the art of Intarsia, but who does not set stone into stone and wood into wood, but instead uses all kinds of fragments from modern life in her intarsias. We had her exhibition last fall and sold it out; and since then she has done several important murals in intarsia, including one for the new Magnin building in San Francisco; and also an important altar for a modern church. In addition to them, there will be Amy Freeman Lee whom you undoubtedly know. She is doing some interesting abstract paintings which she calls "Extensions" and she has had several very successful shows in the last couple of years, and I think has won practically all the prizes in Texas, and a couple in the southern group of states.

We would like to get three or four paintings by Georgia O'Keeffe, if you could lend them, also a drawing or two. They are going to make quite a feature of the show, and it will be broadcast by radio over the State of Texas. Do you have anybody else to suggest among women painters whom you think it would be interesting to include in the exhibition? If so, please let me know. If Gina Knee is back from Europe we will certainly include her.

Thanks again for cooperating with us on the "Then and Now" exhibition - it has turned out to be a big success.

Ruth joins me in all good wishes,

As ever,



DHH:em

July ninth,
1 9 5 3

Mr. Rene d'Harnoncourt, Director,
Museum of Modern Art,
11 West 53d Street,
New York, N. Y.

Dear Rene:

I gather from the carbon copy that you received a letter from Mrs. J. Watson Webb. I am now enclosing a sewage map, indicating all the man holes and, incidentally, the buildings on the grounds. The rough touches are mine and I am enclosing a legend.

It occurred to me that sometime when you and Mrs. d'Harnoncourt are at Mrs. Smith's I could join you there and we could make a travel party to Shelburne. It should take about six hours each way and you could probably get a good all over peek with your eagle eye within a few hours or - if you have time a day.

I am now at Eden Hill Road, Newtown, Connecticut. The telephone number is Newtown, Connecticut - GARDEN 6-4508. I should love to have you see my Connecticut Yankee background. This is a charming pre-Revolutionary house and most suitable for a D.O.R. (daughter of Odessa revolution).

My best regards.

Sincerely yours,

egh-k.
encl.

July ninth,
1953

Miss Carol K. Uht,
30 Rockefeller Plaza,
New York 20, N. Y.

Dear Miss Uht:

Forgive me for not having answered you sooner. I
had hoped to see Zorach before he left for Maine
but am now sending him the photograph of the water-
color so that he can supply the title and date, as
I am sure that you want us to be specific.

I am returning the two photographs of the sculpture
with the information listed below:

"The First Steps", bronze, 1918, current
value \$350.

"Father and Son, terra cotta, 1938, cur-
rent value \$175.

We cannot find any records of purchase but the
prices earlier would have been \$300. and \$150. re-
spectively. The data in connection with the water-
color will be sent to you as soon as I hear from
Zorach.

Sincerely yours,

egh-k.

Mrs. J. Watson Webb

- 2 -

July 9, 1953

to you of 10% for buying and advancing the purchase price will still represent a saving. Nothing will be offered elsewhere until you will have had an opportunity to see and to judge for yourself what objects I buy. If there is something I am unenthusiastic about and you want it, I shall make no charge for it.

Within the next two weeks I shall send Mrs. Carlisle sheets for all the additions that you have and which I recorded during my visit. This includes both sculpture and pictures.

When you and I both get rested up, we can discuss the picture situation more fully, particularly in relation to your ideas about the final use of the material - whether they should be treated as decorative elements in the building or whether they will be used as a museum unit. If the former, some of the important paintings will not fit in as subject matter and occasionally are rather unattractive. If the latter, quality will be paramount and the choice will be guided accordingly. In any event, the buildings look so delightful that there is no need to worry about this matter at the present time and the pictures will be held for you until you will have had the time to think the matter over and make a decision. There is so much of interest in the museum that this a minor worry at present. There are several pictures I think should be removed, but we can go into that later, too. Perhaps I can make some notation on the sheets for Mrs. Carlisle, which can be sent to you first.

The Elisofons are coming up to spend the weekend with me and I wish you could get away from Shelburne for the two days. It would do you good, as all the phone calls and the callers would be for me rather than for you and we would tie you down to a bed so that you would rest that bad leg. You really have to learn to preserve yourself. There is another party coming up and there are always parties or activities to keep you on your feet. Even your wonderful shoes can't counteract the tremendous effort and physical wear and tear. I have just heard about your teeth and am really very cross with you. You have only one body to give to Shelburne and, for heaven's sake, take care of it.

I hope you will have fun at the three generations party and will let at least two generations wait for you. Please take care of yourself.

Affectionately,

egh-k.

prior to publishing information regarding sales transactions; researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE.
TELEPHONE 2-1988
WICHITA, KANSAS

316 East 66 Street
New York 21, N.Y.
July 20, 1953

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Edith:

This is to state that the Louise C. Murdock Estate Art Fund will purchase "The Black Stone" by Yasuo Kuniyoshi for \$3,000.00, to be paid in July 1954. I am assuming that this painting is in good condition, although I have not seen it, since the Whitney Kuniyoshi retrospective. I do not wish to take possession of "The Black Stone" before July, 1954. Will you keep it under your insurance in the meantime?

With appreciation of your and Sara Kuniyoshi's friendly interest, I am

Sincerely yours,

Elizabeth S. Navas

P.S. Mr. Burrows made some misquotes in his article of July 19th on the Roland P. Murdock Collection. For instance, I did not speak of the Davis "Bass Rocks" in connection with students. When he expressed surprise at the purchase of a Burlin, I commented that I think Paul Burlin is an excellent craftsman and of particular interest to students of abstract art.

Incidentally I acquired the Cassatt much later than the rumor of such a purchase. For several reasons I feel that Mary Cassatt should be represented in the Murdock Collection.

E.S.N.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

July 8, 1953

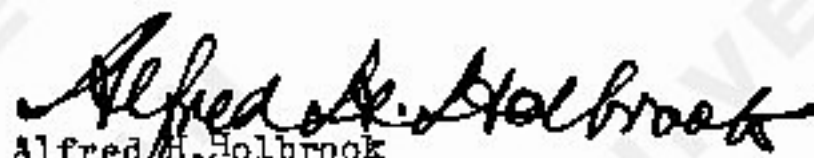
Mrs. Edith Halpert
Director
Downtown Gallery
32 East 51st
New York City 22, N.Y.

Dear Edith:

We are revising our museum collection catalog, and we need to know the birth place and date of birth of Giglio Dante to properly list his painting "Stream of Life" which we secured through your interest in our behalf. Will you please send us this information at your earliest convenience and greatly oblige.

Wishing for you a pleasant summer and continued success in your work.

Cordially yours,



Alfred H. Holbrook
Director
Georgia Museum of Art

AHE:md

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Rafael Navas
316 East Sixty-sixth Street
New York 21, N. Y.

July 6, 1953

Dear Edith:

The weather is humid and showers descend without lessening the wretched humidity. You can understand that I am spoiled by the lovely weather you set forth with all the rest of your generous hospitality. Again my grateful thanks.

I talked with Lawrence today. He will send the Berlin, Marin, Kiningstein and the eagle to Louis on Wednesday. At your leisure an invoice for "The Mountains" and a 15⁰⁰ check will be sent at once (on acc't). I assume that Mrs. Hoppen is on

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

brought me piece himself in New York. It's rotten
but I've told him the opposite. You'll never
know the time I've had to sell him the idea
of this American sculpture. It might be so self-
evident to him and it might be hard to have done
of course through the Decorative Arts Dept because it is
not my field. But it meant I had to do it or it
would not have been done. We have to have or might
to have a great deal more. The few pieces I have are
arranged on a shelf in one of our storage galleries
you might to hear Mr. H. put every time he passes
them which is about twice a day for he makes a
be-line to the sculpture as soon as he arrives.
Honestly the things I have to leave out of his
Catalogue !!!

Sincerely yours
Henry P. Rossiter

July 28, 1953

Edith Halpert
32 East 51st St.
New York, N.Y.

Dear Edith:

This is a letter of inquiry, a purely business matter. I am thinking of selling some paintings. How do I go about it to make the most I can from the deal?

You know some of the paintings. They are by Demuth and Hartley, mostly by Demuth, at least five paintings by Demuth which twenty years ago were highly prized. I shan't at the present time attempt to put any price on them.

What I want to know is how much does the government, at the present time, take for its share of such a transaction? Would the repeal of the excess profits tax alter the situation favorably and what, in any case, is the net result.

Being in the market yourself I do not expect you to give yourself away. If you have any sage advice to give, appreciate, that before I begin to look further I wanted to come to you.

No hurry, but it's always a good plan in this life to be a little beforehand.

How are you? And how are Charles and Musya? We haven't heard from them in a long time. Give them my best if you ever hear from them.

Sincerely yours

W. C. Williams

9 Ridge Road
Rutherford, N.J.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAWRENCE A. FLEISCHMAN

19480 BURLINGTON DRIVE

DETROIT 3, MICHIGAN

July 8, 1953

Dear Edith,
my trip to New Jersey
was so fast that, as much as
I wanted to, I couldn't call you.

I was there for only five hours.

we have completely redecorated
our dining room. Our Marvin
are all in it and look forward
to you having dinner with
us in the Marin Room.

our Fochier - Portrait of John
Marin - is also in the room.

Levine's - "Stone cutter" is beautiful
and E.P. Richardson likes it a
great deal.

E.P. Richardson has taken
the next month off to finish

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

JULY 23, 1953

DEAR EDITH:

I HAVE KNOWN MRS. PLUNKETT OF POUGH-
KEEPSIE, NEW YORK, FOR A VERY LONG TIME. IN
FACT I BOUGHT THE STENCILLED HOUSE FROM HER.
HERE ARE TWO WEATHERVAMES THAT SHE HAS SENT
ON FOR MY APPROVAL. LET ME KNOW YOUR WISHES
REGARDING THEM. EXCEPT FOR WHAT I HAVE ALREADY
MAILED YOU, NOTHING OF INTEREST HAS COME IN
EXCEPT HUNDREDS OF LETTERS ABOUT OLD COVERLETS.
THEY SEEM TO BE WHAT EVERYONE HAS THE MOST OF.

PLEASE RETURN THESE PHOTOS TO ME AS SHE
IS WAITING TO HEAR FROM ME AS TO WHEN SHE CAN
BRING A COLLECTION OF QUILTS UP FOR MILLE AND
MYSELF TO SEE.

AFFECTIONATELY,

Elletta

P.S. RECEIVED YOUR HISTORIES OF THE BUILDINGS.
WE ARE HAVING THEM COPIED AND THEY WILL BE PUT
UP AS SOON AS POSSIBLE.

P.P.S. DID YOU SEE THE LETTERS ABOUT TOTE IN
LIFE THIS WEEK? AM ENCLOSED THE ONE I HAVE
BEEN ASKED TO RETURN. IT HAS BEEN PHOTOSTATED,
BUT I THOUGHT YOU WOULD LIKE TO SEE IT. WILL
YOU PUT IT IN THE MAIL AFTER YOU HAVE LOOKED
AT IT?

O'DONNELL ISELIN
40 WALL STREET
NEW YORK 8, N.Y.

July 2, 1953

Mrs. Edith G. Halpert,
Eden Hill Road,
Newton, Connecticut.

Dear Mrs. Halpert:

Thank you for your letter of June 29, 1953. I am glad to see that somebody really has a sensible summer program. Unfortunately I am not smart enough to arrange things the proper way.

The reason for my wanting to have a portrait of the "Maison Bleu" at New Rochelle, is the fact I have contracted to sell the place. That does not mean that the deal will surely go through. I am not greatly worried about it one way or the other, but it has somewhat affected my thinking right along. If the deal does go through, it will most probably not be until after the first of next year.

My pocketbook is, of course, not in a class with the Rockefellers and such like, so that the \$2,500. for a good size portrait makes me think twice before embarking on the venture.

As I understand it, Mr. Sheeler has the copies of the photographs he took of the house some time ago. I would like you to find out some time, which negative of the house he would like to use. I judge he took several. Would he be able to do the job in his studio, or would he do it on the spot?

Have you ever seen the house? If not, perhaps I can make a date with you to stop off some time as you motor to or from Newton, Connecticut.

Please let me know the probable size of the portrait Mr. Sheeler would do for the price you gave me.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.

SPRING 7

Q770

HERMON MORE, Director

LLOYD GOODRICH, Associate Director



JOHN I. H. BAUR, Curator

ROSALIND IRVINE, Associate Curator

MARGARET MCKELLAR, Executive Secretary

Hadlyme, Conn.
July 9, 1953

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Conn.

Dear Edith:

Thank you for your letter. Hadlyme is unfortunately pretty much across the state from Newtown - on the Conn. River near Old Lyme and Essex. However, Louisa and I have to drive through Danbury on our way to get our daughter at camp on Friday, July 24, and could stop off in Newtown for a few minutes if there are any problems which you feel we cannot settle by mail. We would be going through about 11:30 a.m. and have to make Cooperstown that night so I am afraid it would have to be a short visit. I could also make a special trip if necessary, or we would be delighted to see you here if you are ever in the neighborhood.

I have no strong opinions about format but think we should probably try for the largest economical size to get as much in as possible. I suspect this is the 7 1/2 x 10 inch page of our Whitney Museum catalogues (like the Kuniyoshi), although it makes a somewhat forbidding type page unless it is broken up by a lot of illustrations. If we have only three or four drawings it might be better to go into something a little smaller like the booklet which Spiral Press (I think) brought out with quotations from Ben Shahn. I don't have it here but you doubtless remember it. I thought it was very handsome.

Another possibility is a long narrow format that would fit into an envelope like this one (the A.F.A.'s catalogue of its travelling exhibitions is an example). I do not really like it but it has one possible advantage in that many smaller museums might enclose the booklet in regular mailings to their members if it were this size, whereas they hesitate over the cost and labor of a special mailing. But on the whole I doubt if this is worth the sacrifice in appearance.

Best regards in haste.

Yours sincerely,

Jack

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Perhaps one of the most significant instances in this connection is the proposal made by Benjamin Franklin, Thomas Jefferson and John Adams that the theme of the Exodus be adopted for the seal of the United States of America: Pharaoh in a chariot, the Israelites passing through the dividing waters, the rays from a pillar of fire beaming on Moses who is standing on the shore with an outstretched hand. The legend of the seal should be: "Rebellion to tyrants is obedience to God."

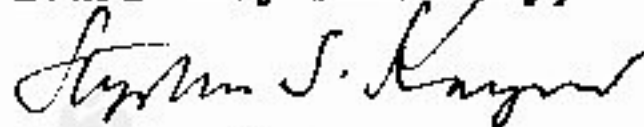
These are but a few indications of the influence which the Old Testament exerted on the early American spiritual traditions which lived on through the time when the paintings which we want to display here were created. While the struggle of the Puritans may have ceased, the Bible as such, particularly its Hebrew part, still retained a central place in the American household, especially the New England States, Pennsylvania, etc.

I am pleased to enclose a brief bibliography.

I hope that the above indications will be sufficient for the time being. I am of course ready to give you any further information if you so desire.

Many thanks for your kind interest. Best wishes,

Yours very sincerely,



Stephen S. Kayser
Curator

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut

SSK/eh
enc.

copy: Dr. Abram Kanof

Los Angeles

COUNTY FAIR ASSOCIATION

POMONA, CALIFORNIA

July 9, 1953

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

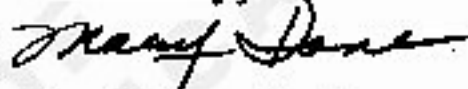
Dear Mrs. Halpert:

Supplementing my letter to you of June 5th, Mr. Sheets would like to know if there would be any possibility of obtaining a painting by John Marin -- he would settle on a good watercolor if it could be arranged. As the catalogue is about to go to press, we would appreciate word from you as soon as possible, and a photograph as well.

Also, we would like to include a painting of O'Keeffe in the exhibition. Would you have any suggestions concerning the possibility of the loan of one painting for the 1953 exhibition?

Your cooperation is greatly appreciated and we are most grateful to you for your invaluable assistance.

Sincerely,



(Mrs) Mary W. Dane,
Secretary,
Department of Fine Arts.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE STATE UNIVERSITY OF IOWA
IOWA CITY, IOWA
SCHOOL OF FINE ARTS

OFFICE OF THE DIRECTOR

July 3, 1953

My dear Miss Halpert:

I am glad to have your letter.

We will ship the picture as you instruct.

I think I can find a clipping concerning our total Fine Arts Festival from yesterday's DAILY IOWAN which I can send you now. For additional clippings I shall have to wait until our clipping service sends some to me.

The exhibition is going along beautifully and we are having steady and increasing interest in it.

I shall never forget the original suggestion you made to me nor the splendid help you gave me later one.

Sincerely yours,

Earl E. Harper

Director

EEH:m
encl

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.